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THE PRANG COURSE
IN
ART EDUCATION

*FOR PRIMARY, INTERMEDIATE, AND
GRAMMAR SCHOOLS*



BOSTON
THE PRANG EDUCATIONAL COMPANY
1893



Wright

"No, sir: we never learned anything in the navy when I was a youngster except a little rule-of-thumb mathematics. One picked up a sort of a smattering of a language or two, knocking about the world, but no grammatical knowledge, — nothing scientific. . . . If a boy doesn't get a method, he is beating to windward in a crank craft all his life. He hasn't got any regular place to stow away what he gets into his brain, and so it lies tumbling about in the hold and he loses it, or it gets damaged and is never ready for use."

CAPTAIN HARDY, in "*Tom Brown at Oxford*."

PREFATORY NOTE.

THE PRANG COURSE OF ART INSTRUCTION, as presented in the following pages, is believed to be the only course of Art Instruction yet devised for public schools which distinctly recognizes the æsthetic nature of the child, — his love of the beautiful, — as an important part of his mental endowment; and which aims to develop this æsthetic nature in harmony with his general educational development.

It will be seen that the educational method pursued in this Course is that of utilizing the pupil's own powers of observation, thought, and expression, through self-activity on his part, under wise guidance.

While the direct purpose of this Course is to bring a knowledge of the elementary principles of Art to the service of the people in common, every-day life, the Course is also presented as the strong ally of the Kindergarten, of Elementary Science or Nature Study, of Manual Training or Industrial Education, and of rational methods of teaching the common school branches. It is therefore not to be regarded as merely a series of Drawing lessons, but rather as a course of instruction in the principles and methods of Fine and Industrial Art, utilizing Drawing as one of its means of expression, and making Drawing more practically available in all lines of school work.

The Prang Course is a direct outgrowth of the introduction of Drawing into the schools of Boston, Massachusetts, in 1872, under the direction of Charles C. Perkins and Professor Walter Smith; and it represents the broad development that has taken place in Art Instruction in public schools during the past twenty years. Since the retirement of Professor Smith from the Boston schools in 1881 this Course has been developed under the direction of Mr. Louis Prang, assisted by a number of experts of ripe professional knowledge and wide experience in teaching in public schools.

What the pupil does, *revealing himself in his work*, is the main feature in the instruction. This feature cannot be fully evident to the eye on examining the Text-books and Manuals of the Course, unless the examiner is familiar with both subject and method. In order to present clearly the general work of the Course, photographs have been made of what may be called typical work of each grade. These photographs are not a reproduction of children's actual work; they simply show the sort of work which children are to do, and the manner in which the work unfolds through the different grades.

It is not expected that all the lines of work here given can be started at once in schools where there has been no previous preparation therefor; but all the work indicated can be carried out in the time allotted to Drawing, after the Course is properly introduced. In some places it may be necessary to modify some of the features of the Course to meet local educational conditions. This can easily be done if the work in the schools is under wise direction.

A careful examination of the Course will show that it is not rigidly prescriptive of details. It does present certain fundamental principles and methods to be observed, but ample opportunities are given for the display of individuality on the part of director or teacher in the choice of exercises to illustrate these principles and methods.

This Course of Art Instruction is not presented as a perfected course. Its authors believe that Art Education has but just begun its mission in the public school, and that its growth and development will be much greater during the next ten years than in any previous period in its history. They have, therefore, aimed to so present its fundamental principles as to amply provide for the further growth and development of the subject, arising from the broadening of all public education to meet modern social needs.

Mr. Louis Prang has for many years given special attention to the study of Color, in its relations both to education and to use in the arts and industries. Under his direction, and largely with his direct assistance, a Course of Color Instruction has been prepared, complementary to this Course in Form Study and Drawing. The work of the Color Course is here only incidentally touched upon. The photographic illustrations present, in the upper line and in the line of Decoration, some of the features of the Color Course, but, unfortunately, the photographic process does not bring out the character of the color work.

Particulars in regard to this Course in Color will be furnished on application to the publishers.

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THE PRANG COURSE IN ART EDUCATION

FOR

PRIMARY, INTERMEDIATE, AND GRAMMAR SCHOOLS.



THE PRANG COURSE IN ART EDUCATION stands for certain well-defined ends in the education of children : — **What the course stands for.**

The recognition of the child's individuality, and of his æsthetic feelings, — his natural love of the beautiful.

The recognition of Nature as a part of the child's environment and the cultivation of his power of appreciating and expressing the spirit and the beauty of natural objects.

The recognition of Industry and Art as parts of the child's social environment, the cultivation of his power of appreciating the beauty and significance of Industrial and Art work, and the development of his creative powers along Industrial and Art lines.

The method employed to secure these ends is that of appealing to the interest of the child in beautiful objects, encouraging his self-activity, nourishing his mind with well-chosen mental food, and so developing his powers through intelligently guided exercise that he may be constantly growing in mind and in æsthetic feeling through his self-activity in observation, thought, and manual expression. **Its method.**

The work of the Prang Course can be most clearly seen under its two divisions : — **Its two divisions.**

The Course for Primary Grades.

The Course for Intermediate and Grammar Grades.

I.

THE PRANG COURSE FOR PRIMARY GRADES.¹

Form Study
the founda-
tion of Pri-
mary work.

The foundation work of these grades is Form Study from objects. The purpose of this Form Study is to build up in the child's mind clear and correct concepts of form as a basis for thinking and doing. To this end the Form Study is made individual, the pupil exercising both touch and sight in his observations.

Development
of idea of
types.

The forms studied by the child are presented to him in such a manner that he may grasp the idea of *types of form*, discovering such types, for himself, through observation and comparison of the common objects provided for such study.

The study of type forms is so conducted as to : —

Use of type
forms.

- a. Help the pupil to classify the miscellaneous forms which he already knows, by leading him to refer these forms to the types which he has found to represent them as ideals.
- b. Help develop the pupil's imagination along healthy and desirable lines, by leading him to see in each type the suggestion of natural and manufactured objects not present before his eyes.

Order of pres-
entation of
types, — that
of the Kinder-
garten.

The types thus studied are presented in the natural sequence proven by Kindergarten experience to be best adapted to the developing comprehension of the child's mind. Spherical and nearly spherical objects first lead the child to the idea of the sphere, then, following the logical form-sequence of Froebel, cubic and nearly cubic objects lead him to the idea of the cube, the form showing at once the greatest resemblance to, and the greatest differences from, the sphere, each idea being strengthened by the mutual contrast. Still following the Kindergarten sequence, cylindric and nearly cylindric objects next lead to the idea of the cylindric type, which is the mediation between the sphere and the cube. Other forms follow these in course, each new form being studied in the light of all the preceding study, that the mental process may be that of sequential advancement from the known to the unknown.

First year
Form Study.

The first year's study of form covers six common types and the common forms kindred to these, viz. : —

The Sphere,
Cube,
Cylinder,
Hemisphere,
Square Prism,
Right-angled Triangular Prism.

¹ This Course is embodied in Models and Materials for each pupil, and for the teacher, and Manuals for the teacher. See "The Use of Models," and "The Prang Primary Course in Art Education," Parts I. and II.

The second year's study of Form covers six additional types and common forms kindred to these, viz. : — Second year
Form Study.

The Ellipsoid,
Ovoid,
Equilateral Triangular Prism,
Cone,
Square Pyramid,
Vase.

The study of Form is in every case so guided as to take cognizance, first, of wholes, and afterwards of parts. Each solid is regarded first as a complete unit, next as to its surface, and the parts (faces) which may make up that surface, next as to edges, their direction and relationship, and their junction at corners. Steps in
Form Study.

It is not held desirable to present many *sections* of type solids as themselves typical. This phase of Form Study is too analytical for primary work, the variations obtainable by section are too numerous for practical class-room study in these grades, and they offer as a rule comparatively few suggestions of familiar objects for individual study in the child's environment. The hemisphere and the right-angled triangular prism, being the simplest, and to the child, the most suggestive of such possible sections, are explicitly presented, all others being left for incidental presentation and study in connection with the wholes from which they are derived. Sections.

The ideas of Form obtained through this study are expressed in several different ways ; *i.e.* through Expression
of ideas of
Form.

Language,
Modeling,
Making,
Tablet and Stick Laying,
Paper Folding and Cutting,
Freehand Drawing.

These means of expression are cultivated not for the production of results of technical value in themselves, but chiefly as means of promoting the mental and spiritual development of the child, by enlarging and strengthening his conceptions of Form, developing his sense of beauty, his imagination, and his creative powers ; and, secondarily, as means by which the teacher is enabled to see the degree of progress he is making in his general development.

This being the purpose of the Prang Primary Course in cultivating the various means of self-expression in connection with Form Study, it follows that the method advised for such exercises is largely that of free self-activity on the part of the children, with only so much direction and guidance by the teacher as is necessary to secure good *general habits* of work. Method of
cultivating
these expres-
sive powers.

Of the various modes of self-expression already named, *Language* is applicable to the Form Study at its every stage. *Modeling* is practiced in connection with the study of types and kindred forms as wholes, and also in connection with the study of sectional parts of those wholes. *Making* is practiced in connection with the study of forms as wholes, and also in connection with the study of their parts (surfaces and faces). *Tablet-laying* is practiced in connection with the study of parts (faces) as well as with the study of certain facts about the wholes (views), and also in connection with the study of Use of these
modes of
expression.

Use of these
modes of
expression.

objects and of pleasing decorative arrangements. *Stick-laying* is practiced in connection with the study of a form as to its parts (faces, edges, and corners), and also in connection with the study of objects and of pleasing decorative arrangements. *Paper-folding and cutting* are practiced in connection with the study of a form as to its parts (faces, edges, and corners), and also in connection with the study of pleasing decorative arrangements. *Freehand Drawing* is practiced continually in connection with all the other means of expression in Form Study, as the most ready means of expression.

Freehand
Drawing
from solids.

The Prang Course for primary grades makes a special point of encouraging freehand drawing from objects having *three dimensions* as well as from geometric figures, and from objects having only *two dimensions*. Experience under widely varying school conditions proves the perfect practicability of pupils drawing the appearance of solid objects in various positions, even in the lowest primary grade, if such drawing is not hampered with technical requirements, but is allowed to be the free expression of what the child sees and desires to express. The practical reasons for beginning such drawing in the lowest grades are: Additional interest is felt by the child, if encouraged to draw solid objects. His natural power of seeing things *just as they appear* is strong in these early years; but unless cultivated early, and in such a manner as to keep the work in this direction distinct from the analytical study of faces, edges, etc., this power of seeing things as they appear becomes confused with his knowledge of facts, and unbiased "seeing" becomes very difficult. In the latter case the child's later work is of necessity narrowed down to mere technical reproduction (*e.g.* perspective), thus limiting his legitimate enjoyment of the work, and reducing his practical graphic power to a minimum.

Why Free-
hand Draw-
ing only.

As already stated, the drawing by primary grade pupils, according to the Prang Course, is strictly freehand. This is chiefly because the primary work aims, not at the production of technical results, but at the development of thought and of the power of readily expressing thought through the training of the senses; and freehand drawing, on account of its reliance exclusively on the thought that is in the individual mind, and the power that is in the individual hand, is best fitted to accomplish this purpose. The use, at this initial stage of the work, of measures and rulers is discouraged, as tending to substitute acquaintance with tools for the training of the senses, and as allowing the mechanical production of exact results to eliminate that element of increasing self-mastery which should be characteristic of the work.

The Imagina-
tive element.

Throughout the work of the primary grades it is a distinct aim of the instruction to cultivate the imagination along desirable lines. Emphasis is laid upon this point, because at this stage the imagination may be very easily awakened and so directed as to become a most valuable element of the child's character, while if left to die out or allowed to become perverted, the whole after-life is poorer and the child's individuality less effective in practical life. Opportunities for its right cultivation, suggested to teachers in the published manuals, are found in connection with almost every line of this work, including Form lessons, exercises in Building, Modeling, Making, Tablet and Stick-laying, Paper-folding and cutting, Drawing, and work with color materials.¹

Form
Memory.

Memory of Form is cultivated in this Primary work through special review exercises, in which previously acquired form concepts are recalled by new applications rather than by formal drill. Suggestions are given teachers for conducting such exercises, the aim being to bring out the little child's memory of form through his interest in it.

¹ See Prang's Primary Course, Part I., pp. 18, 19, 39, 139; Part II., pp. 44, 50, 64, etc.

Another strong feature in the Primary work is the æsthetic element which is present throughout the course. It is a distinct aim of the course to awaken and develop the pupil's sense of beauty, and to encourage his expression of that growing sense, through the work of his hands. It accomplishes this through :

The æsthetic element.

1. Providing type models of beautiful proportions, for study.
2. Emphasizing the selection of really beautiful objects, natural and manufactured, for study.
3. Calling the pupil's attention in various ways to the beauty of these models and objects.
4. Encouraging the pupil to notice and recall the beauty of other objects, seen elsewhere.
5. Encouraging every attempt to express a sense of beauty in individual work, especially in his arrangements of tablets and sticks, his exercises in paper-folding and cutting, and in all his drawing.

The Primary grade drawing of the Prang Course is done on blank paper. This is advised because the drawing of these lowest grades is cultivated almost entirely as a simple means of self-expression. It is to be regarded chiefly as merely a graphic indication of the impressions made upon the child's mind by the world about him. So regarded, it is not met with technical criticism. The pupil is led to *grow* toward the proper standard through the development of his own powers.

The use of blank paper in Primary grades.

In all Primary grade drawing pupils are encouraged to use the pencil with a free, broad sweep, and to draw with soft, gray lines rather than fine and wiry black lines. This cultivates the style of work which can most readily be adapted to the varying line-requirements of different kinds of drawing.

Character of line in drawing.

Dictation has but a limited place in this Primary work. Where used it is in exercises for developing certain desirable ways and habits of working, not for the sake of producing technical results.

Dictation in Primary grades.

THE USE OF FORM STUDY AND DRAWING IN THE GENERAL WORK OF PRIMARY GRADES.

The Prang Course for Primary grades closely affiliates the work with the other school studies. The Manuals provided for teachers give full suggestions in regard to such practical affiliation. Thus, for instance, Primary Language lessons are practically strengthened by the Form Study, in that the latter gives the children clear ideas as a basis for much of the regular language practice (*e.g.* in the use of terms relating to form, shape, size, proportion, color, etc.), while the practice in correct language involved in the Form lessons saves time for the other work by anticipating a part of its own purposes. The regular Language work is also especially aided by those exercises in Form Study which involve the exercise of the pupil's imagination. In a similar manner the Language lessons are anticipated, emphasized, or supplemented, by much of the work in Building, Modeling, Tablet and Stick-laying, Drawing, and other modes of manual expression. The Freehand Drawing of the Prang Course gives the pupil freedom and growing facility in the line of pencil sketching, and this sketching, though necessarily very crude in point of technique,

Affiliation with other studies.

Help in Language Lessons.

Help in
Language
Lessons.
Help in
Number.

is found in actual experience to be of great assistance in Language work, as supplementing the written reproduction of stories.¹

Primary work in Number is strengthened by the Form Study, in that the latter makes the pupils practically familiar with certain standards of dimension (his form-models being one inch in diameter, or one by two inches in certain cases), and with many different combinations of numbers, concretely illustrated in his study of faces, edges, corners, etc. The pupil has also valuable practice in thinking number, and the practical working out of number-ideas, in his exercises in Tablet and Stick-laying. His work in Paper-folding and cutting makes him experimentally familiar with the idea of halves, thirds, quarters, etc., the division of a whole into parts, and the combination of parts to form a whole. His crude pencil sketches of real things are often found by experienced teachers to be a help in impressing ideas of Number, as, *e.g.*, when he is allowed to "make up examples" of his own, illustrated with pictures of the objects concerned.²

"Place"
Lessons.

Primary lessons in "Place," or Elementary Geography, are strengthened by the work in Form Study, in that the various exercises with models, tablets, sticks, and paper give the pupil clear ideas about position, location, and direction, and accustom him both to understand and to correctly use terms of position, location, and direction. Again, his developing power of Freehand Drawing, whatever its stage may be, is of help in this work, as it enables him to sketch with approximate success the natural forms he studies, or to make a simple diagram of class-rooms, school-yards, etc.³

Nature
Study.

The primary school instruction in Natural Science is, most clearly of all, related to the work of the same grades in Form Study and Drawing. Since Form is a necessary property of the objects studied in Natural Science lessons, all the regular work in Form Study may be regarded as directly anticipating instruction which would otherwise have to be given in the "Nature Study" periods. Again, the Form Study and the Science work may, and should be, mutually helpful as means of cultivating the higher nature through exercise of the sense of beauty. The element of beauty (though not always given due recognition in otherwise excellent scientific instruction) is conspicuous in most of the natural objects selected for primary school study; it is that characteristic in them which most immediately and strongly appeals to the child himself. The æsthetic training received by him in his elementary Art Instruction with models and objects when properly interpreted makes him still more appreciative of the beauty of things studied in Science lessons, while, reciprocally, the Science Study may be of great benefit to the Art instruction when it gives the æsthetic element right recognition.

The use of Freehand Drawing as a means of expression in Nature Study is very generally recognized. Such utilization of Drawing in primary grades is made especially practicable through the Prang Course by its encouragement of the *sketching of solid objects* from the very beginning of school life, and by its exclusive use of the free hand. The advantage of this freehand work is especially evident when considered in connection with Nature Study, because mechanical drawing, if taught in primary grades, is not only itself valueless for Nature Study, but its practice in primary schools is also proven by experience to hamper thought and retard the development of power to sketch freely and effectively.⁴

¹ See the Prang Course, Part I., pp. 6 to 9, 121 to 137, etc.

² See Prang's Primary Course, Part I., pp. 28, 34; Part II., pp. 60, 85, etc.

³ See Prang's Primary Course, Part I., pp. 16, 19, 73 to 120, etc.

⁴ See Prang's Primary Course, Part II., pp. 146 to 180, etc.

The Manual Training practicable for primary grades is largely, if not entirely, included in the Prang Course for those grades. The suggested exercises in Form Study, Modeling, Making, Building, Tablet and Stick-laying, Paper-folding and cutting, and Freehand Drawing themselves constitute a thorough elementary course in Manual Training; they are entirely consistent with the requirements of Manual Training in higher grades, and are found in actual experience to prepare pupils broadly and practically for such higher work.¹

**Manual
Training.**

All the general work of Primary grades is strengthened by the Form Study and Drawing, in that the Form Study and Drawing are constantly developing the child through observation, thought, and expression, and are constantly relating the mental power gained to other lines of school work. The pupil's interest in school life is greatly increased, habits of observation are cultivated, and a love of neat, orderly, and beautiful work is awakened tending towards a higher standard of effort in every direction.

SUMMARY OF THE PRIMARY COURSE.

It will be seen that this Primary course in Form Study and Drawing is so planned and presented as

- 1st. To practically utilize to good advantage those powers and inclinations which are characteristic of pupils at this age ; *e.g.*
 Interest in material things.
 Ability to see things as they are and as they appear.
 Love of beauty.
 Desire to express individual thought.
 Desire to create new objects.
- 2d. To develop those powers, habits, and dispositions whose cultivation is essential to mental development ; *e.g.*
 Habits of attention.
 Carefulness of observation.
 Clearness of thought.
 Readiness of expression.
- 3d. To prepare definitely and effectively for more technical study in the Intermediate and Grammar Grades ; *e.g.* through
 Storing the mind with clear concepts of leading type forms ; *i.e.* of the Sphere, Cube, Cylinder, Hemisphere, Square Prism, Right-angled Triangular Prism, Ellipsoid, Ovoid, Equilateral Triangular Prism, Cone, Square Pyramid, and Vase Form.
 Familiarizing the child with the simpler means of manual expression ; *i.e.* Clay Modeling, Tablet and Stick-laying, Paper-folding and cutting, and Freehand Drawing, and accustoming him to the use of these means of expression along various lines of school study and occupation.

A careful study of the Prang Course for primary grades will show that it practically carries the best spirit, aims, and methods of the Kindergarten up into the primary school, and distinctly allies the Kindergarten with the Art idea in primary instruction.

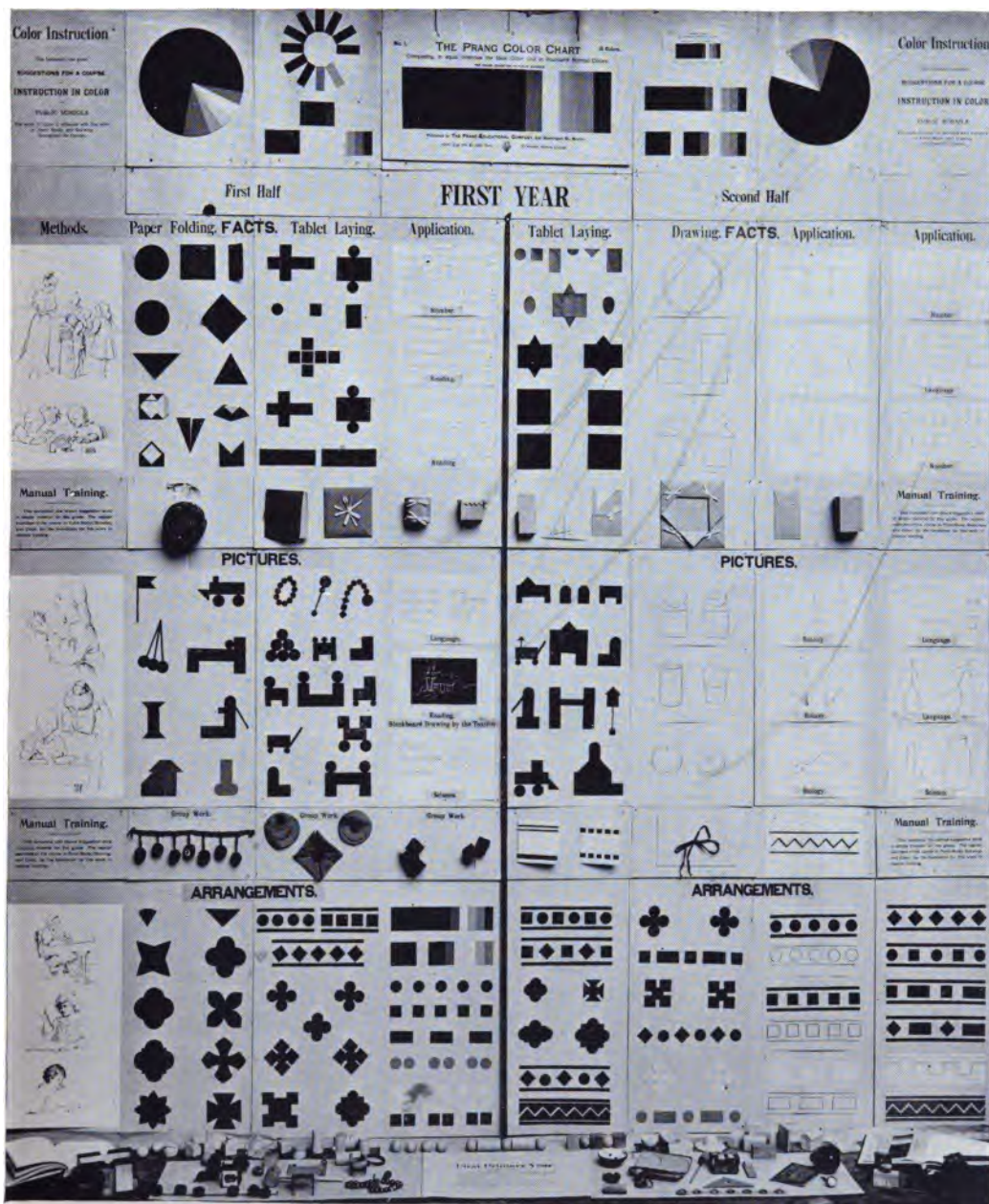
¹ See Prang's Primary Course, Part I., pp. 10, 11, 22, 28 and 29, etc.

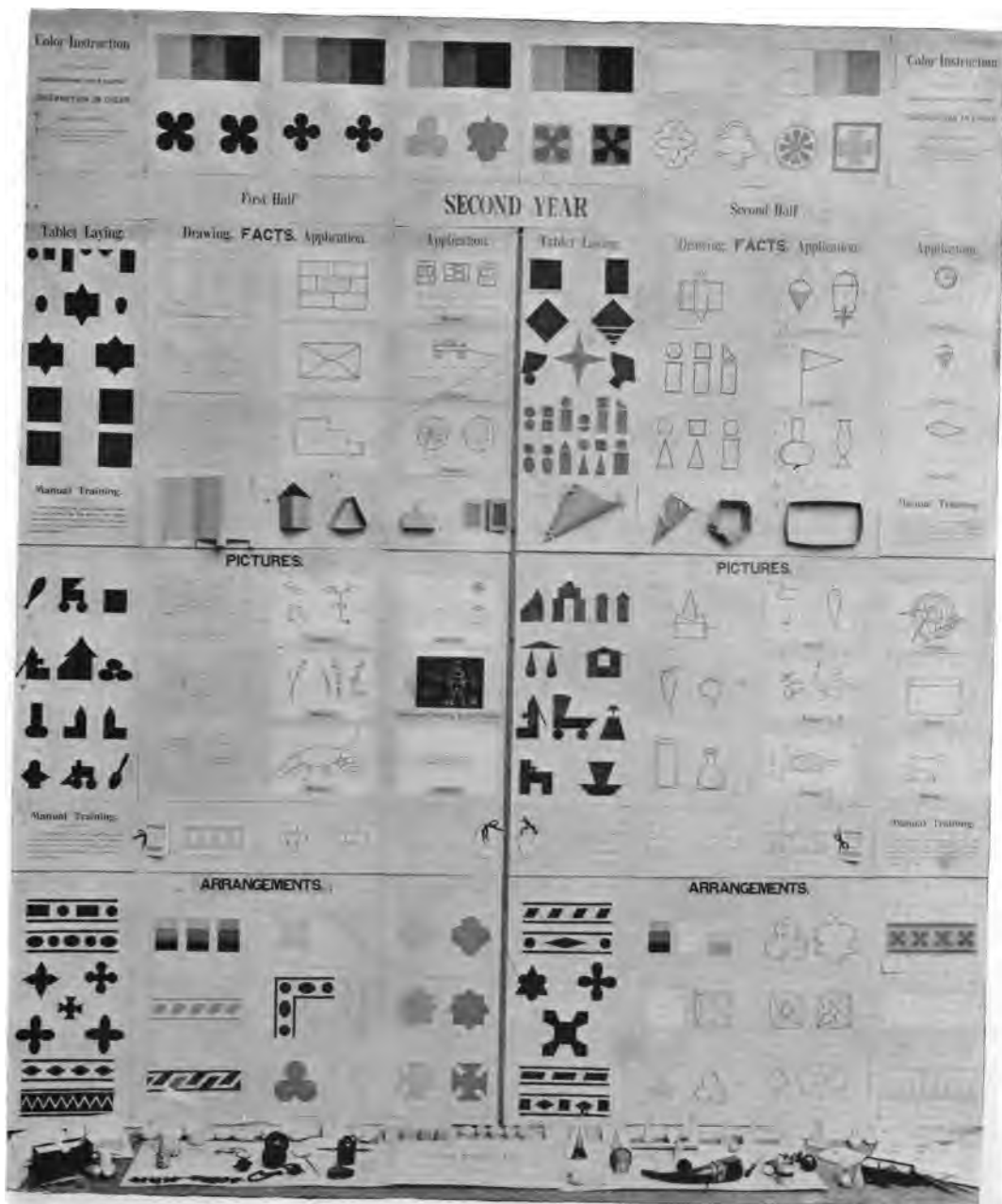
THE AUTHORS OF THE PRANG COURSE THE FIRST TO DEVELOP THIS
METHOD OF FORM STUDY FOR PUBLIC SCHOOLS.

The authors of the Prang Course were the first to devise a series of type models for the individual use and study of pupils, and to arrange a sequential course of study for their use in the primary grades as set forth in the preceding pages. This Primary Course has had a very wide adoption throughout the country, and its influence upon all branches of primary instruction has been universally recognized both in this country and in Europe as of the most beneficial character.

PHOTOGRAPHS OF TYPICAL WORK IN THE PRIMARY GRADES.

The accompanying photographs of **First Year** and **Second Year** work illustrate the various points here covered. Particular attention is invited to the three-fold character of the work under the expression of "facts," "pictures," and decorative "arrangements." These illustrations of typical work present clearly the æsthetic influence that surrounds the child in all the work while he is given the freest possible play in his own creative activities.





II.

THE PRANG COURSE FOR INTERMEDIATE AND GRAMMAR GRADES.

The Prang Course for Intermediate and Grammar Grades is a development of the Course for Primary Grades, to meet broader educational needs and wider applications in practical life.

Distinction
between
Primary and
Intermediate
and Grammar
Course.

There is this distinction between the work laid out for Primary pupils and that for older pupils. The main emphasis of the Primary grade work is laid on the development, in the mind of the child, of certain typical form concepts derived from his original observation of form in the material things by which he is surrounded, without too much self-consciousness on his part. The main emphasis in the Intermediate and Grammar grade work is laid upon the further development of the child through his conscious effort in utilizing these form concepts as a means for wider observation in nature and in art, and also as thought bases for the exercise of his imagination in the individual creation of industrial or artistic products of an educational or practical character.

The work laid out for the Intermediate and Grammar grades is so planned and presented as to develop in the pupil : —

Habits of attention and observation, leading to a wider range of ideas, and a better appreciation of beauty in Nature and Art.

Increasing power of self-command in thought, with a steady growth of the creative imagination along the general lines of Industry and Art.

Increasing power in the skillful expression of form ideas in their relation to Industry and Art.

In order to facilitate the educational purposes above named, and to give the instruction the most direct and effective bearing on practical life, the pupil's study of form and drawing in the Intermediate and Grammar grades is classified under three subject divisions : —

- I. Construction.
- II. Representation.
- III. Decoration.

Subject
Divisions.

Construction. — This subject division includes the study of the *facts of form* in their relation to each other, as observed in types and in common objects ; the presentation by drawing of these facts so arranged as to convey definite ideas of the form, size, and structure of the objects in their reality, the making of objects from drawings, and the application of this study and drawing in elementary Constructive Design.

Construction

The subject takes its name from the fact that its principles and methods find their fullest development in the Constructive Arts.

Representation. — This subject division includes the study of the *appearance of form* in objects viewed under various conditions and in various relations ; the expression by

Representa-
tion.

Representation.

drawing of ideas derived from such study, and the application of this study and drawing in elementary Pictorial Composition, or Representative Design.

The subject takes its name from the fact that its principles and methods have their fullest development in the pictorial, or Representative Arts.

Decoration.

Decoration. — This subject division includes the study of beauty in geometric forms, in historic ornament, and in natural forms; the expression of this beauty by Modeling, Paper-cutting, and Drawing, and the adaptation of beautiful geometric, historic, and natural forms to purposes of Decorative Design.

The subject takes its name from the fact that its principles and methods have their fullest development in the Decorative Arts.

This three-fold classification of the study of Form and Drawing as leading to Art Education was first made and published by the authors of the Prang Course, and has since obtained wide recognition as the true educational presentation of the subject.

Work in these subjects classified, yet interrelated.

Since each of these subject divisions is characterized by principles and methods of its own, the instruction given in the Intermediate and Grammar grades is kept distinctly classified in order to secure clearness of thought in regard to these principles and methods. The mental and technical work, however, is so arranged and presented in the teachers' Manuals that teachers are enabled to understand the relationship of the three subject divisions to each other, and to interpret this relationship to the pupils at all stages. In the higher Grammar grades this interrelation becomes apparent through the study of famous historical buildings, — their construction, their representation, their decoration, — all leading toward the ultimate blending of the three subjects in the Architectural work of High and Technical Schools.

For convenience of explanation the three subject divisions will here be treated separately and consecutively.

THE SUBJECT OF CONSTRUCTION.

In planning and arranging the instruction in Construction there have been considered both

Its bearing on the pupil's mental development.

Its service as preparation for practical life.

The instruction has therefore at once an educational and an industrial character.

The leading principles and methods of Construction are brought out through the following features :

Features of Construction.

Form Study in models and objects.

Developments of Surface, or Pattern making from models and objects.

View Drawings and Working Drawings (both making and reading) from models and objects.

Conventions of Constructive Drawing.

Constructive Design.

The Form Study which constitutes a part of the study of Construction in these grades is based upon primary Form Study. Its method is still that of self-activity in observation, thought, and expression, on the part of the pupil. Its purpose is, however, broader than that of primary Form Study in that it aims not simply to add to the pupil's stock of form knowledge, but to make his form knowledge a means whereby, through his creative imagination, he may reveal his own powers in industrial directions.

Nature of Form Study.

Pattern-making, as here taught, grows out of the primary Form Study, and deals with the development of surfaces and the construction of objects from flat material. The process followed consists in laying out upon the material such a drawing of all the parts of the surface of the required object as will, when properly cut out and joined together, make that object in the precise form and size desired.

Pattern-making.

This feature of Construction is first presented in the most concrete and simple manner, pupils gaining an understanding of it and practice in it by developing surfaces and patterns from the type-models, and producing similar but hollow models of paper. Dictation is, as far as possible, eliminated from this part of the instruction, in order that the exercises may develop individual power of thinking and doing.

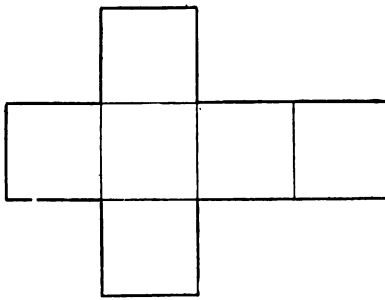


Fig. 1.—Development of Surface.

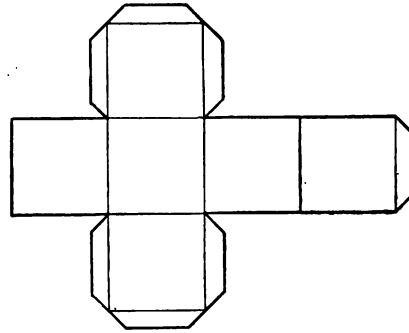


Fig. 2.—Pattern.

Paper or Pasteboard Work.

The pattern-making practiced as a part of the Prang Course is (on account of school conditions) necessarily confined to the handling of paper and cardboard. The principles and methods involved in the required exercises are, however, such as find practical

Character of pupil's work.

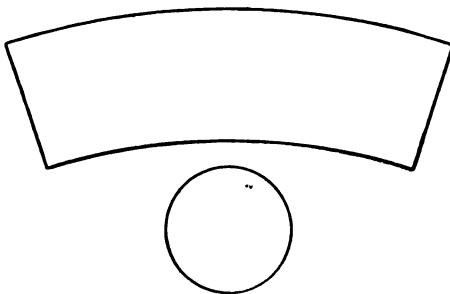


Fig. 3.—Development of Surface.

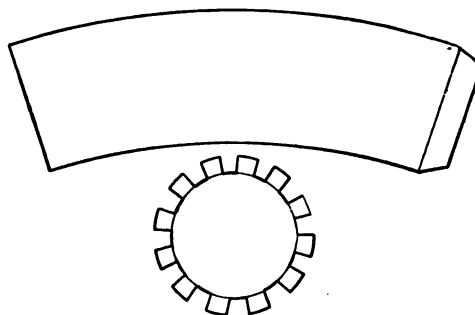


Fig. 4.—Pattern.

Copper or tin.

Character of pupil's work. application in the actual manufacture of many articles of paper, cardboard, copper, tin, sheet iron, and all other objects requiring flat patterns.

Sheet-iron.

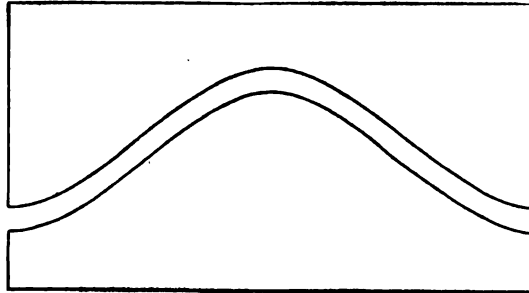


Fig. 5.—Development of Right Elbow.

The instruction in this feature of Construction is also of direct value in the planning and cutting of garments from cloth.

Views and Working Drawings.

The **View Drawings and Working Drawings** as here taught, also grow out of the primary Form Study. They deal with the study of the facts of form in manufactured objects in three dimensions, and their delineation by drawing so as to give a definite idea of the objects in the absence of the objects themselves. A complete "Working Drawing" adds to the simple statement of a "View Drawing" certain recognized "conventions," by the aid of which the drawing is made to give such precise information about the object, that it can be duplicated from the drawings with perfect accuracy as to form, size, and structure.

Character of pupil's work.

The pupil's first work in this feature is the making and reading of simple "View" drawings (freehand) from type models. From this beginning he proceeds to the making and reading of complete working drawings, both freehand and instrumental. Various applications of constructive drawing will be seen in Figs. 1-10, showing how the study of principles in Construction can be carried beyond the practicability of actual making in the school room.

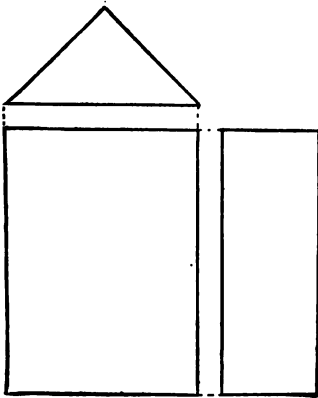


Fig. 1.—View Drawing.

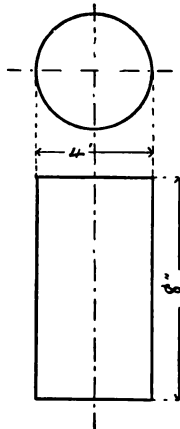


Fig. 2.—Working Drawing.

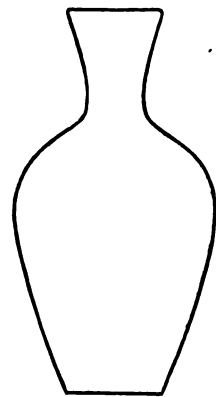


Fig. 3.—Constructive Design.

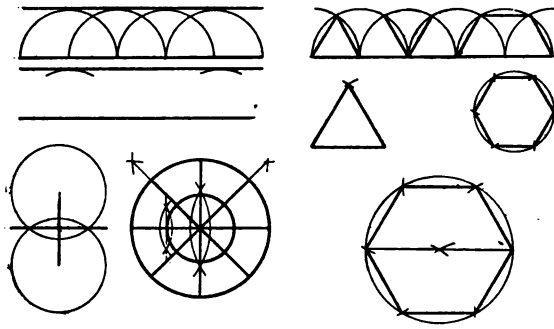
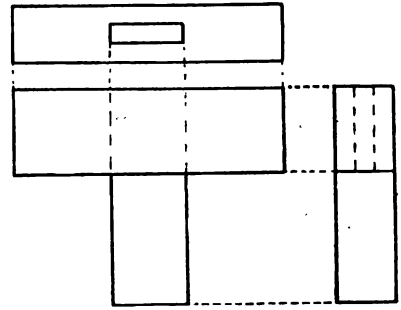


Fig. 4.—Geometric Problems.



Character
of pupil's
work.

Fig. 5.—Framing. Joint. Three Views.

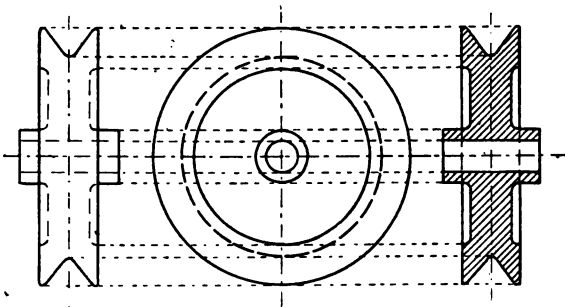


Fig. 6.—Detail of Machine. Pulley. Two Views and Section.

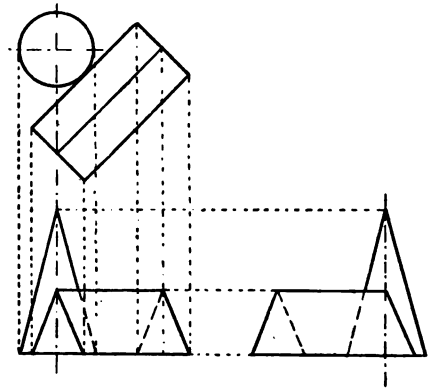


Fig. 7.—Equi. Tri. Prism and Cone Combined.
Three Views.

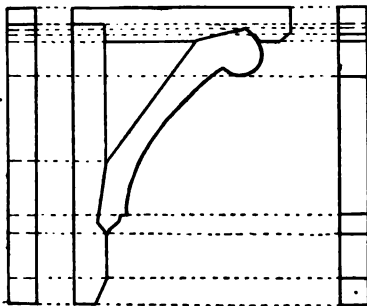


Fig. 8.—Constructive Design. Bracket.

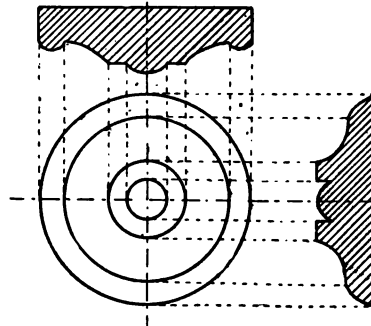


Fig. 9.—Constructive Design. Bosses.

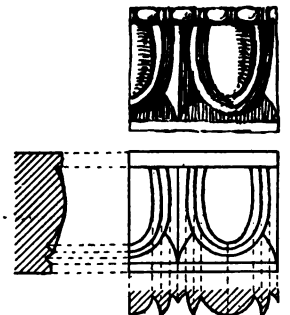


Fig. 10.—Historic Ornament.
Greek Molding.

**Character of
pupil's work.**

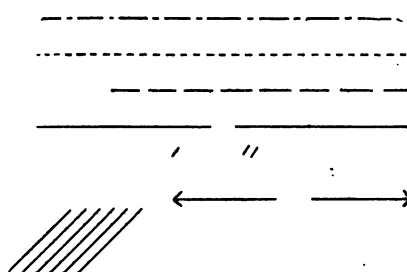
The study involved cultivates accuracy of observation and of expression, develops the memory and imagination, and by its constant emphasis on beautiful proportions and orderly arrangement of parts, gives valuable training to the æsthetic sense.

This feature of the Course, the making and reading of working drawings, is one whose practical application is found in nearly every line of trades and manufactures.

**"Conven-
tions."**

Conventions of Constructive Drawing, as taught in the Prang Course, includes the commonly accepted methods of placing the views and the conventional signs, which constitute in themselves a species of language used and understood by all trained draughtsmen and artisans. These conventions are :—

1. The arrangement of views.
2. Kinds of lines ; as
 - Center lines,
 - Extension lines,
 - Lines for invisible edges,
 - Dimension lines,
3. Signs of dimension.
4. Arrow heads for limiting distances.
5. Half-tinting for sections.



These conventions are naturally taught in their connection with actual working drawings ; and through constant use, and also through reading them in drawings, they become an integral part of the instruction in construction.

There are two methods of presenting "views" in working drawings, — the technical or professional method, which still obtains in some of the higher technical schools, and the "shop" method, which is largely used in the draughting-rooms connected with many branches of manufacture in preparing drawings for actual constructive work in the shops, as well as in many of the best technical schools, *e.g.*, Stevens Institute, Hoboken, N.J., Pratt Institute, Brooklyn, N.Y., Cornell University, Ithaca, N.Y., and others. The difference between the two methods is simply in their ways of expressing the same idea. The former makes use of what is called "orthographic projection," involving reference to imaginary planes upon which the various views of an object are supposed to be projected, and then the drawing of these projections on these imaginary planes. The "shop" method dispenses entirely with this scheme of planes and projections, takes its views directly from the object itself, and arranges the views so that these express directly, without any technical circumlocution, their relation in the object.

The first method requires maturity of mind and much training in technicalities to be perfectly comprehended. The shop method can be successfully introduced even into Primary grades, and it answers all the demands of working drawings in the Grammar grades.

The shop method is the one followed by the Prang Course. It meets so well all the requirements of elementary industrial construction, that it is only a question of time when its educational and practical value will be recognized in all Manual Training Schools.

Constructive Design, as taught in the Prang Course, comprises certain practical considerations of universal importance in the designing of objects of any sort for manufacture. **Constructive Design.**
The chief of these considerations are : —

- The purpose of the object.
- Its form and size, in their relation to that purpose.
- The choice of suitable material.
- The structure of the object in its relation to the material.

The pupil's work in Constructive Design begins in connection with his exercises in the development of surfaces and the making of patterns, as, *e.g.*, the designing of envelopes, paper and cardboard boxes, etc. From this beginning the work develops in connection with the various exercises in Pattern-making and in Working Drawings, pupils designing wooden boxes, bowls, vases, cabinet pieces, and other common articles of use and beauty. Through this feature of the work, individuality is cultivated and given room for the broadest expression. In this work by the pupil the individuality of the teacher's instruction is also expressed. **Character of pupil's work.**

The work done in Constructive Design has a practical application in many of the important trades ; *e.g.* in carpentry, cabinet-making, pattern-making, machine construction, and, finally, in architecture. It leads out practically into nearly all lines of industry and industrial art. **Means of expression in Construction.**

The means of expression used in Constructive Design are : —

1. Freehand Drawing.
2. Instrumental Drawing.
3. Making.

Drawing as practiced in connection with the study of Construction is of two kinds, freehand and instrumental. Each has its value and its place in this subject.

Freehand Drawing is used in making quick, preliminary sketches of real objects or objects to be constructed, both of their facts and appearance, as a memoranda for reference in further work ; it is also used in making first drafts of patterns and working drawings. In the Intermediate and lower Grammar grades, none but freehand drawings are required of pupils in this subject, less emphasis being laid on absolute accuracy of workmanship than on the development of clear thought. **Freehand Drawing.**

Instrumental Drawing is begun in the fourth year above the Primary school, *i.e.* in the sixth year of school, and thereafter both freehand and instrumental drawings are practiced in the study of Construction. The more complicated working drawings made by pupils in the highest Grammar grades are finished in ink. **Mechanical Drawing.**

Making. — The work for Intermediate and Grammar grades includes required and optional exercises in making simple objects in paper, cardboard, wood, cloth, or other easily handled materials to apply and illustrate principles already learned. **Exercise in Making.**

RELATION OF THE WORK IN CONSTRUCTION TO MANUAL TRAINING.

Its bearing
on Manual
Training.

The pupil's work in Construction is, throughout the Prang Course, the close ally of Manual Training. In its dealing with Form, from the first Primary year onward, it lays a substantial foundation of form knowledge of the utmost value in Manual Training. The other features in the work which have particular application in Manual Training are : —

Pattern-making.
View Drawings and Working Drawings.
Making Objects from Drawings.
Constructive Design.

It embodies the language of Manual Training, viz. : —

Freehand and Instrumental Drawing.
Conventions of Constructive Drawing.

This broad foundation of form knowledge, together with this practice in making and reading working drawings, and in making simple objects from such drawings, not only prepares the way for the introduction of a broad course of Manual Training in the higher grades, but also becomes of great assistance to any practical course in Sloyd or Manual Training, when such work is introduced in *any* of the grades. It is of great assistance in that it starts pupils with a stock of definite form ideas, and in that it acquaints them with the language used in conveying form ideas in such work, far beyond its special application in particular exercises given in such work. The instruction in the Prang Course in Pattern-making, Views, and Working Drawings, enables pupils, by the time they reach the sixth year, to intelligently make and read quite complicated working drawings. This ability to make and read working drawings of objects beyond his power to actually construct is a great benefit to the pupil in his Manual Training lessons in that it gives him elementary *industrial culture*, — an acquaintance with industrial ideas beyond those which are presented to him for material demonstration in his actual bench work.

Then, too, the strong æsthetic element that pervades the Prang Course in all its subject divisions tends to keep an ideal of the beautiful before the pupil, and to give refinement to all his bench work, particularly to his creative work.

RELATION OF THE WORK IN CONSTRUCTION TO OTHER STUDIES.

Its relation to
other school
studies.

In all studies where facts are to be observed and to be presented by diagrams, this work in Construction has direct application. In geography and history, for instance, the comparison of numbers in population, revenue, productions, losses in battle, etc., or the gain or loss in territorial areas, etc., can be quickly illustrated by simple diagrams, easily made if the elements of constructive drawing have been learned.

Where facts are to be observed in their reality, as in the study of botany, physiology, natural history, etc., the knowledge of the drawing of views and sections is found of great

value, both in the pupil's reading of illustrations given in scientific text-books, and in expressing his own observations of the structure of flowers, insects, crystals, etc.

Its relation to other school studies.

In the study of physics and chemistry, the knowledge of working drawings is of great use in the pupil's reading of text-book illustrations of experiments, and also in his own illustration of experiments made by the class, or the individual.

The knowledge of facts of form gained in the study of Constructive Drawing is an excellent basis for the study of many of the subjects in arithmetic, and is also of value as a basis for the study of geometry.¹

While the course in Construction for the Intermediate and Grammar grades is prepared with a view to aid in the development of the pupils, and to teaching the elementary principles of the industrial arts to pupils in these grades, it is also designed to prepare pupils for the more advanced constructive drawing in Manual Training Schools and High Schools, which generally includes advanced shop work, the elements of machine construction, and architectural drawing. For all these a thorough and broad foundation is made in the work of the lower grades according to the Prang Course.

The Intermediate and Grammar Course a preparation for the High School Course.

¹ See Prang's Complete Course Manual, Part I., pp. 8-10, 71-88; Part II., pp. 23-29, 87-107; Part III., pp. 18-43, 106-108.

PHOTOGRAPHS OF TYPICAL WORK IN THE INTERMEDIATE AND GRAMMAR GRADES.

The accompanying photographs of typical work from the Third to the Eighth years inclusive, illustrate the various features in Construction here covered. It will be observed that two rows of work in Making run through all grades, one of Making in paper, cardboard, etc., and the other of needlework, etc., including the application of Decorative Design.

Exercises are also illustrated showing incidental utilization of the Constructive Drawing, or the presentation of facts in other lines of school work.

THE SUBJECT OF REPRESENTATION.

The work of Intermediate and Grammar grades in the subject of Representation differs both in purpose and in character from the work in Construction, yet the two subject divisions are closely related through their underlying basis of Form Study and their applications in the industrial arts. The difference in their purpose is as follows :

Construction.

To acquire clear and correct ideas of the facts of form separately and in their relations,

and

To acquire skill in the expression of facts of form, through Drawing, the use of established "conventions," and the practice of Constructive Design.

Representation.

To acquire the power of seeing clearly and correctly the appearance of objects as wholes, under various conditions and in various relations,

and

To acquire skill in the expression of the appearance of form, through Drawing, the use of desirable methods of rendering, and the practice of Pictorial Composition or Representative Design.

Construction and Representation contrasted.

The Primary grade study of objects as wholes, and the Primary grade practice in free-hand sketching of objects as wholes, have made a beginning from which to develop, in Intermediate and Grammar grades, a more technical study and more perfect rendering of form appearance.

Primary work preparatory.

The principal features of the Representative work in the Intermediate and Grammar grades are : —

Form Study : leading to the discovery of the principles of perspective.
Outline Drawing : involving the use of certain desirable modes of rendering.
Rapid Sketching.
Drawing in Light and Shade.
Study of Good Examples for gaining skill in rendering.
Pictorial Use of Color.
Representative Design : (Pictorial Composition).

Features of Representation.

Form Study when pursued in connection with the *appearance* of models and objects, not only calls for much careful study in observation, but also leads through such observation to the discovery of the principles of perspective. Modifications or combinations of Form, presenting phases of appearance which require more and more close observation and careful thinking, are studied as the work advances in grade.

Form Study.

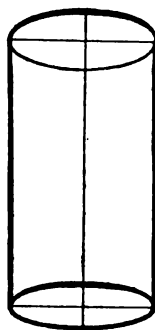
The main principles of perspective developed through this Form Study are : —

Perspective Principles.

1. The variation in appearance of circular faces, etc., in different objects under several typical conditions. . This variation is known as foreshortening.

Perspective
Principles.

(a) Above the eye. Fig. 1.

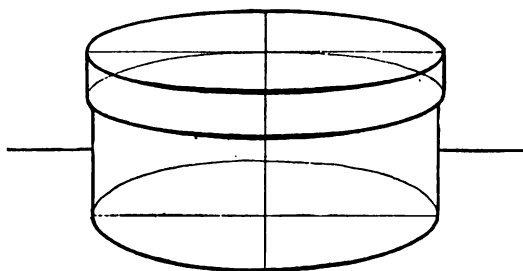


Above the Eye.

Level of the Eye.

Fig. 1.

(b) Upright and below the eye. Fig. 2.



Upright and Below the Eye.

Fig. 2.

(c) Turned, below the level of the eye. Figs. 3 and 4.

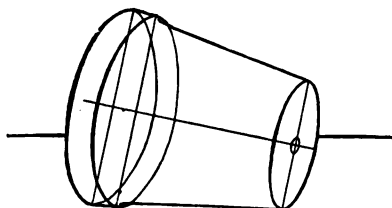


Fig. 3.

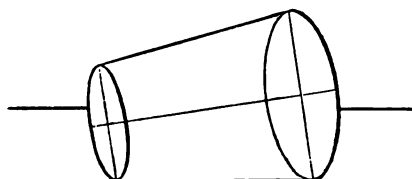
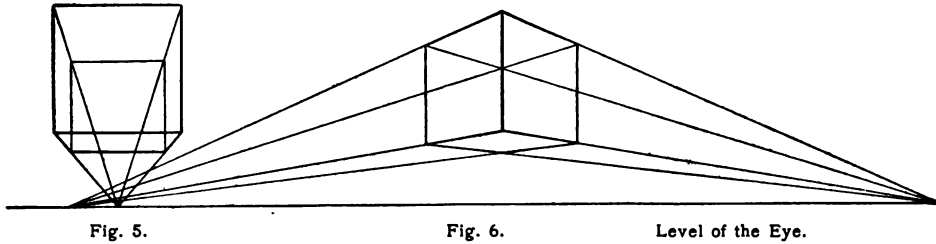


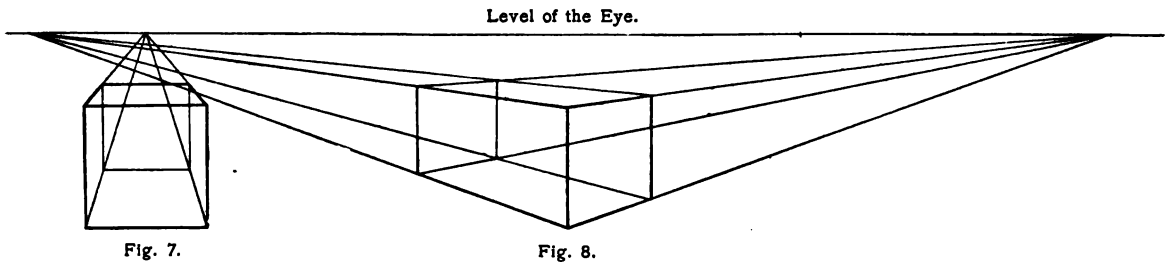
Fig. 4.

2. The variation in the appearance of square and other rectangular faces, etc., in different objects under several typical conditions. This variation includes foreshortening and convergence, and brings out the use of vanishing points. **Perspective Principles.**

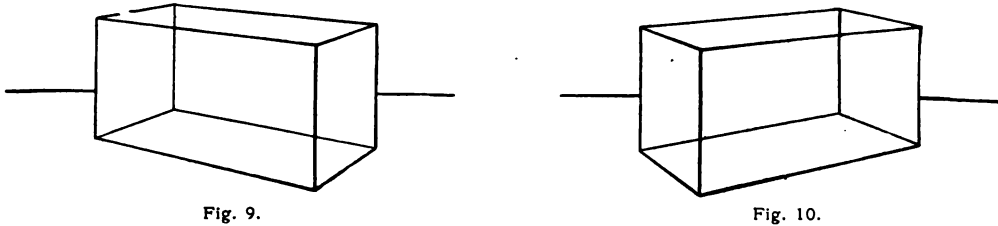
(a) Above the eye. Fig. 5, facing, and Fig. 6, turned at 45° .



(b) Below the eye. Fig. 7 facing, and Fig. 8 turned at 45° .



(c) Turned at angles other than 45° , and below the level of the eye. Figs. 9 and 10.



3. Tangential union. Point of tangential union. Figs. 11, 12, and 13.

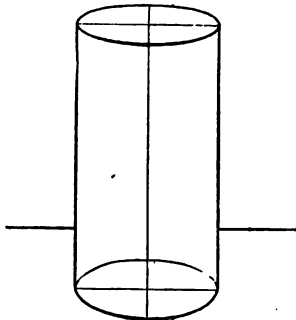


Fig. 11.—At End of Axis of Ellipse.

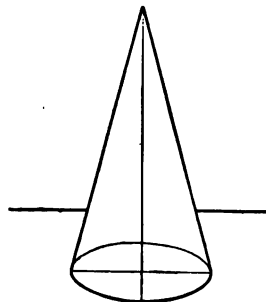


Fig. 12.—Back of Axis of Ellipse.

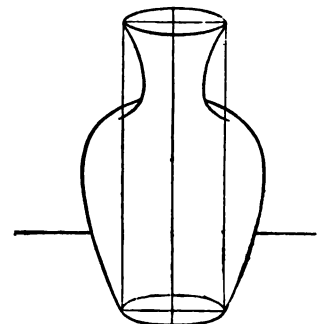


Fig. 13.—In Front of Axis of Ellipse

Perspective
Principles.

4. Apparent change in the position of central points and lines. Figs. 14, 15, 16, 17, 18, and 19.

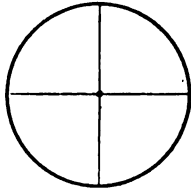


Fig. 14.—Top View.
Dot in Center.



Fig. 15.—Appearance. Dot appears
to be Back of the Center.

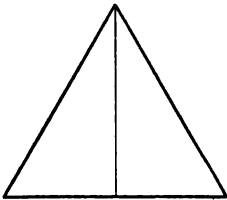


Fig. 16.—Front View.
Axis in Center.

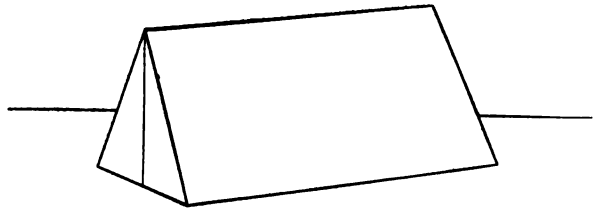


Fig. 17.—Appearance. The Axis appears to be
Back of Center.

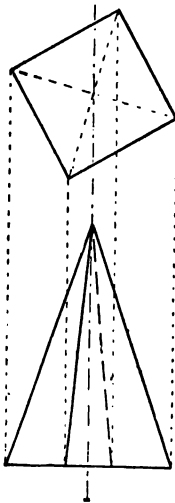


Fig. 18.—Top and Front Views. 30° and
60°. Apex over Center of Base.

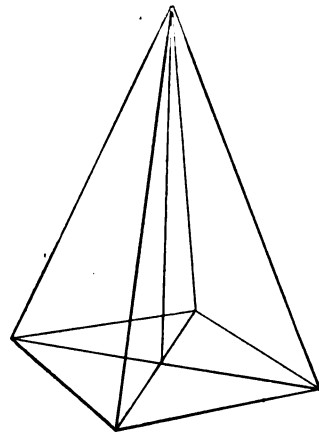


Fig. 19.—Appearance. Apparent Change
of Relative Position of Apex.

5. Relation of axis to the plane of the base. Figs. 1, 2, 3, 4, 11, 12, 13, 18, 19, 20. **Perspective Principles.**
 6. The principles in drawing vases. Fig. 20.
 7. Space values, and difference in appearance according to distance below the eye, or back from the eye. Fig. 21.

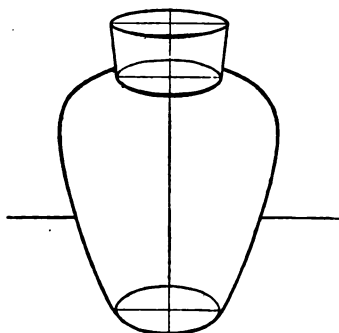


Fig. 20.

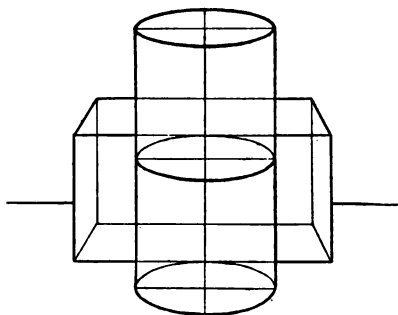


Fig. 21.

Expression of texture, distance, light, and shade.

Modes of rendering.

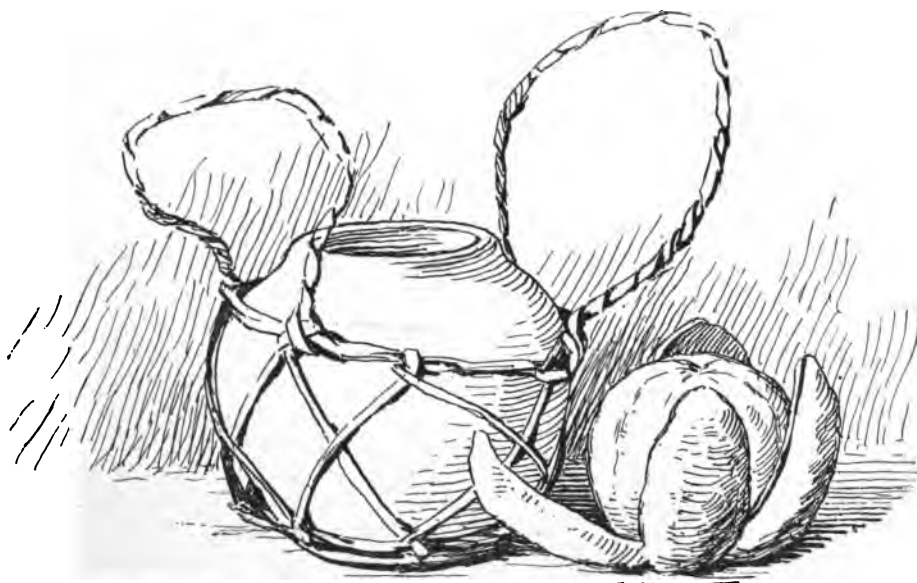


Fig. 22.

It is absolutely necessary that these as well as a number of other principles in Representation, similar in character, should be developed by individual observation and thoroughly learned before any broad practical use can be made of Drawing in graphic expression, or in the expression of Art ideas. These principles can be presented understandingly to pupils only by the type models and simple objects.

Outline Drawing.

The Outline Drawing practiced in the study of Representation serves two chief purposes : —

The expression of knowledge gained through technical study of the appearance of type forms and objects.

The graphic expression of form ideas derived from other studies, or from any sources.

Its practice involves the use of many simple modes of rendering such as are shown in the illustrations of perspective principles in the preceding paragraphs as, *e.g.*, the strengthening of lines representing the nearer parts of an object ; also modifications of line to suggest texture, etc.

Rapid Sketching.

Rapid Sketching is made a part of the pupil's work in Representation from its earliest stages throughout the course. It is used in connection with all phases of Form Study in Drawing from memory, and as preliminary to a more finished drawing for the purpose of developing power to grasp the salient features of an object or a group in distinction from their minor details. (See page 25.)

Light and Shade.

Drawing in Light and Shade is the expression of ideas of form as affected by light, distance, or surrounding objects through the gradation on the tones of one color, — usually gray. It is the expression of the relative distinctness or *value* of the parts of a single form, or of different objects in a group of forms. Its effectiveness, both as a means of mental development and as a means of technical expression, depends on the understanding of the underlying ideas of form, on skill in expression by outline, and on the understanding of composition and grouping. At present this feature is attempted only in the upper Grammar grades and in High Schools, though in time it will be practicable to undertake it much earlier in the course.

Study of good examples.

The Study of Good Examples is absolutely necessary for the development of artistic skill in Drawing. Pupils in all grades are, therefore, given the opportunity to study work in line with their own. The purpose of this study is that pupils may have good ideals of work before them, as guide and encouragement in their own work. Good examples of expressing effects of position, distance, texture, **light and shade**, etc., are as necessary in teaching the proper use of **drawing** as are examples of good literature in teaching the proper use of **language**. Artistic methods of rendering can be learned *only* through the study of good examples. (See page 26.)

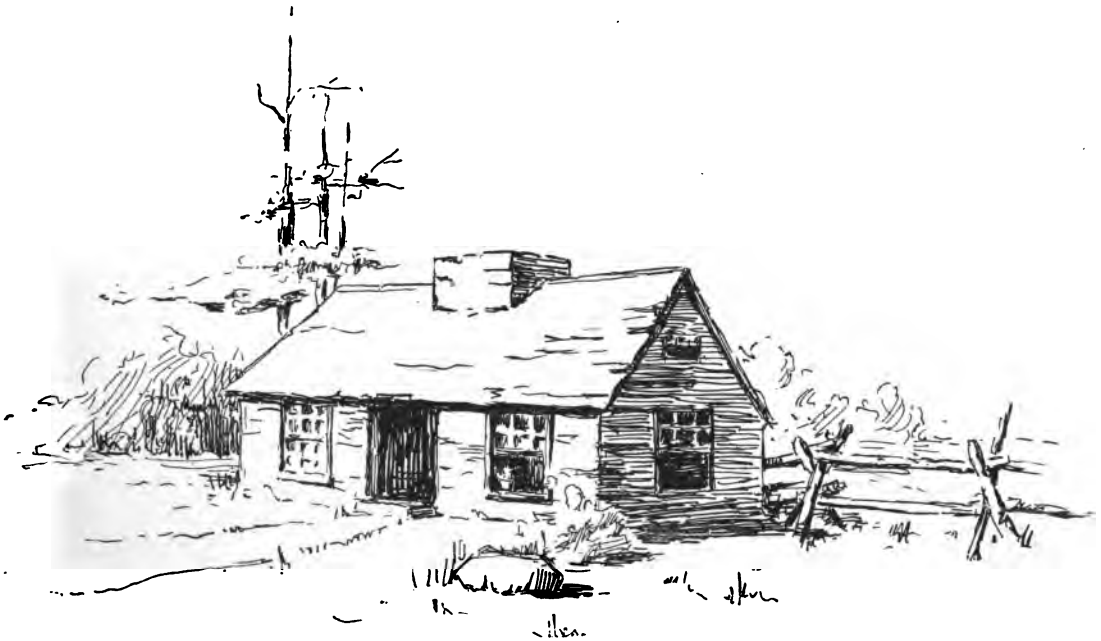
Methods of artistic rendering are taken up in association with the various exercises in Representation.

Aims of Pictorial Art.

Special pains are taken throughout the course to bring out clearly the idea that the aim of pictorial art is not the mere literal reflection of the appearance of a thing in all its trifling details, but rather the expression of its essential spirit and character, as that spirit and character are manifested in its appearance and its relation to its surroundings. This involves the use of cultivated judgment in the selection of essentials and the elimination of non-essentials. It also involves skill in emphasizing essentials by technical means. The study of good examples is absolutely necessary in the work.

Representative Design.

Representative Design includes Composition and Grouping, as studied under the general subject of Representation, and has to do with nearly all phases of Outline Drawing, and Drawing in Light and Shade. Composition has to do with the choice of subject, the





choice of a point of view from which to observe the subject, the feeling with which the subject is regarded, as well as *grouping*, which has to do with the more complicated considerations of a similar nature which arise when the subject includes more than one thing at a time. (See page 28.)

Representative Design.

The main points studied in relation to Composition are : —

- The point of view.
- The relation of the various subjects to each other.
- Variety in the position of visible axes and faces.
- Repose of the various parts.
- The unity of a group as a whole.

The study of these features is developed partly through experimental handling and partly through observation of good examples. This study strengthens and refines the imagination. Its æsthetic value is especially great as it gives direct and effective cultivation to the taste, leading both to a finer quality of original work and to a better appreciation of the work of others. Through this study of Representative Design the pupil's individuality is strongly brought out and is given room for broad expression.

Drawing in Color is a feature of work in Representation at present developed chiefly in the highest Grammar grades and the High School, since it can be profitably cultivated only on a sound basis of Form Study, Outline Drawing, Drawing in Light and Shade, Study of Composition, and with the aid of good examples. The Prang Course does not yet make explicit provision for Drawing in Color in grades below the High School.

Drawing in Color.

The study involved in Representation has great educational value in training to creative self-activity through observation, thought, and expression. Through this training comes a greater power to appreciate the so-called "reading subjects," geography, history, etc., and also a power to create new things not only in pictorial representation but also in literary lines and in the practical affairs of every-day life. Most of all the study of beautiful form and the principles involved in pictorial composition gives æsthetic culture, and opens a wide field to the growing minds of pupils by enlarging their appreciation of pictorial illustrations in books and magazines, and of the contents of picture galleries. Its cultivation of power to appreciate good architecture makes it especially desirable, since it seems evident that the artistic spirit of America is finding its most characteristic expression through architecture and building construction.

Educational value.

The study of Representation in Intermediate and Grammar grades is a practical help to Manual Training. It is thus helpful through the pupil's increased powers of observation, and his acquired facility in freehand drawing and rapid sketching, and, above all, from his study of beautiful objects, which has a refining influence upon all his creative industrial work.

Relation of Representative Drawing to Manual Training.

RELATION OF THE WORK IN REPRESENTATION TO OTHER STUDIES.

It is the possession of knowledge and skill in representative drawing that gives the pupil the greatest power to use Drawing as a graphic means of expression in the other branches of study. The practical use of Drawing in other studies should flow out from the regular instruction in Drawing as a great help in general education. If the instruction

Value as a graphic means of illustrating other studies.

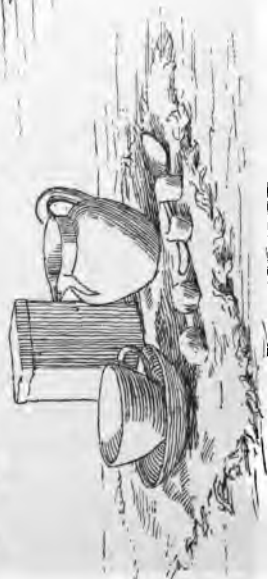
Lack of Repose



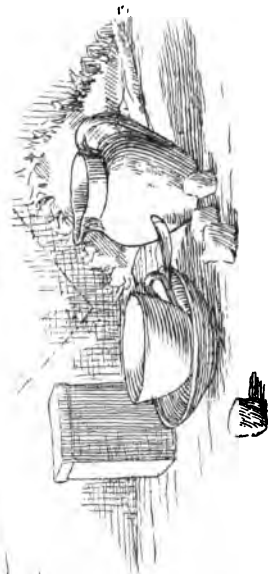
Lack of Unity



Lack of Variety



Bad Upper Line



GOOD AND BAD COMPOSITION.

is wisely directed the Drawing greatly helps the other studies, *e.g.* Geography, History, Literature, Botany, Mineralogy, Physics, and other lines.¹ The free use of Drawing in other studies also aids in securing freedom and power in the regular work.

Value as a graphic means of illustrating other studies.

Still further educational service is rendered by the study of Representation, — in its encouragement of the practice of home sketching, pupils selecting subjects for themselves and applying in their home-sketches the technical principles learned in school exercises.

As the work develops through the Grammar grade, a special point is made of showing teachers *how* the Drawing may be made helpful in the other studies, — in the study of plants and animals, etc.

The work in the Grammar grades lays a broad basis for the High and Manual Training School work. While the work in this subject prepared for the Grammar grades is broadly effective in the mental and spiritual development of the pupils, and in preparing them for the demands of practical life, it also forms a basis for very broad work in light and shade and in color in the High and Manual Training Schools, where the purely artistic features can best be brought out.

The Intermediate and Grammar Course a preparation for the High School Course.

¹ See Prang's Complete Course Manual, Part. I., pp. 54-56, 92-94; Part II., pp. 41-47, 97-99; Part III., 92, 93, 106, 107, etc., etc.

PHOTOGRAPHS OF TYPICAL WORK FOR INTERMEDIATE AND GRAMMAR GRADES.

The accompanying photographs of typical work from the Third to the Eighth Year, inclusive, illustrate the various features in Representation here covered.

Exercises are also illustrated showing the utilization of Representative Drawing in other lines of school work. Particular attention is invited to the broad purposes to which Drawing in this subject is applied in the other branches.

THE SUBJECT OF DECORATION.

The work of Intermediate and Grammar grade pupils in the subject of Decoration differs in its specific purpose and methods from their work in Construction and Representation, while yet related to the work in both these subjects through its basis of form study and its relation to the industrial arts.

Contrast between Decoration and the two other subjects.

In Construction the pupil's study has to do chiefly with the facts of form in their relation to the constructive arts.

In Representation the pupil's study has to do chiefly with the appearance of form in its relation to the pictorial or representative arts.

In Decoration the pupil's study has to do chiefly with the beauty of form in its relation to the decorative arts.

The purpose of the study of Decoration is at once æsthetic and practical. Its specific aim in education is the cultivation of the pupil's sense of beauty, and the expression of this culture through his creative activities. Its applications in practical life are found in the service of nearly every branch of industry, and in the choice of articles for personal use and pleasure.

Aim and purpose.

The Study of Decoration in Intermediate and Grammar grades, is an unfolding of those features of Form Study, in the primary grades, which embraced the pleasing arrangement of solids, tablets, and sticks, the study of symmetric geometric figures, the practice of clay modeling, paper folding and cutting, the observation of examples of ornament, and the practice of drawing decorative arrangements with the freehand.

Basis already laid.

The principal features of Decoration, as taught in the Intermediate and Grammar grades are : —

Features of Decoration.

The study of typical forms of beauty as found in Historic Ornament.

The study of elementary principles of Decoration as presented in selections from Historic Ornament.

The study of beauty in natural forms, and the adaptation of natural forms to purposes of decorative design.

The study of beauty in type forms and in geometric figures, and of beauty in geometric arrangement, and their relation to decorative design.

Decorative Design. The creation of the beautiful in ornament, by the pupil himself, through the use of geometric, historic, and natural forms in accordance with decorative principles derived from geometric and historic ornament.

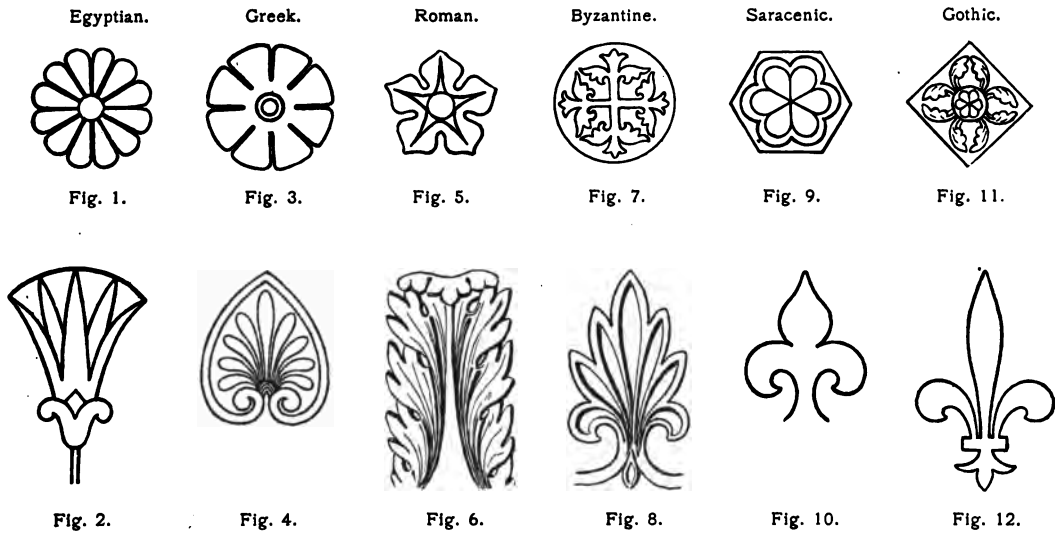
Types of Beauty. The instruction in the subject of Decoration (the study and expression of Beauty of Form) includes the presentation to the pupil of certain examples of Beauty found in the Decorative Art of different countries and different ages, which through their use and their historic association are regarded as types in the styles of art to which they belong.

Types of Beauty in Historic Ornament.

Special pains are taken, throughout the work of pupils in Intermediate and Grammar grades, to cultivate an appreciation of these types of beauty, in order that the æsthetic sense may have nourishment as the condition of growth.

Types of Beauty.

The principal historic styles of ornament from which types of beauty are taken for individual study are the Egyptian, Greek, Roman, Byzantine, Saracenic, and Gothic. Illustrations of types of beauty, characteristic of these several styles, are illustrated below.

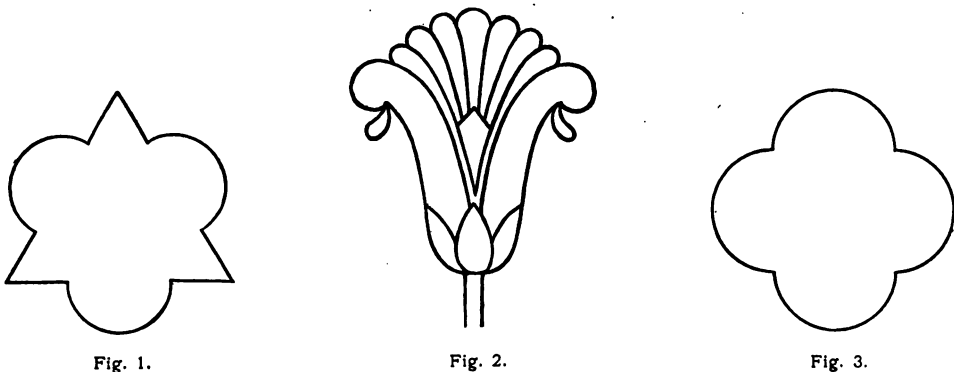


The pupil's work, in connection with these historic types, consists of the study of their beauty and their historic significance, and their reproduction by drawing.

Elementary Principles of Decoration.

Elementary Principles of Decoration. The elementary principles of decorative design — symmetry, proportion, rhythm, order, contrast, subtlety, breadth, stability, strength, and repose, leading up to and culminating in unity — are also found in historic ornament, and these principles are presented to pupils in good examples, of which the following are a few illustrations : —

Symmetry, produced by the balance of parts, is shown in the Egyptian lotus (Fig. 2), the trefoil, the quatrefoil (Figs. 1 and 3), etc.



Proportion, or the just and pleasing relation of parts, is well shown in the Greek ornament (Fig. 6), as is also

Elementary
Principles of
Decoration.

Order, dependent upon the arrangement of parts.

Contrast, produced by the difference of parts, is shown in the fleur-de-lis (Fig. 4), where the upward tendency of the center is contrasted with the outward curves at the sides; also in the reversing of the two sides of the figure to produce symmetry.

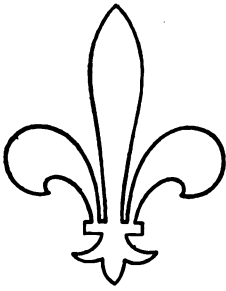


Fig. 4.



Fig. 5.

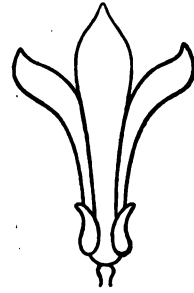


Fig. 6.

Subtlety, produced by refinement of drawing and composition, is well shown in the Moorish ornament given above. (Fig. 5.)

Breadth, produced by simplicity and emphasis, is shown in the Greek lily. (Fig. 6.)

Stability, produced by the union of parts to make a whole, is shown in the Gothic rosette. (Fig. 7.)

Strength, produced by the vigor of parts, is shown in the Roman scroll. (Fig. 11.)

Repose, produced by the harmony of parts, is shown in any of the above illustrations.

Unity, produced by the subordination of parts to the whole, is admirably shown in the Greek border given below. (Fig. 8.)

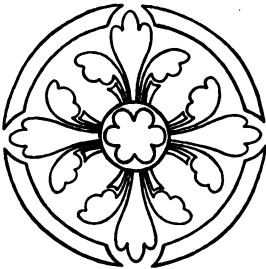


Fig. 7.

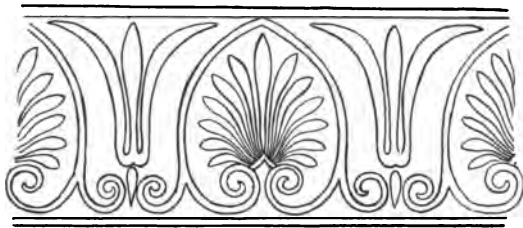


Fig. 8.

Beauty in Natural Forms. The study of beauty in natural forms, with a view to its adaptation to Decorative Design, is carried on side by side with the study of types of beauty in historic ornament. Through this study of beauty in natural forms, the pupil is led to recognize the principle of Conventionalization, which is of fundamental importance in Decorative Design.

Beauty in
Natural
Forms.

By the conventionalization of a leaf, a flower, a shell, or other natural form, is meant the selection of those of its features which are typical of its beauty and general spirit-

Convention-
alization.

Convention-
alization.

eliminating minor details, non-essentials, and accidents of individual growth. Conventionalization seeks in the natural form for the beauty of symmetry, the beauty of radiation, and the beauty of proportion; it seeks for the ideal form—the type of the natural forms.

The conditions of ornament demand repetition and also a certain degree of symmetry. To imitate a leaf, or flower, or plant, and then repeat the imitation in ornament, is very unnatural; for Nature in tree or plant, never presents two forms precisely alike. To use natural forms in ornament, it is necessary to conventionalize them,—to idealize them to their types.

Conventionalization, therefore, requires not only a careful study of nature, but also an idealization of nature through the imagination, for the purpose of obtaining the typical forms upon which natural forms are based.

The following page presents natural forms, and the same forms conventionalized for decorative purposes.

Beauty in
type forms
and geomet-
ric figures.

Beauty in Type Forms and Geometric Figures. The study of the Geometric Figures derived from the type forms, with a view to their adaptation in Decorative Design, is carried on, side by side, with the study of historic ornament.

In the Primary grades, the circle, square, oblong, etc., have been used in making simple borders and rosettes, and an appreciation of their beauty has been gained.

In the course for the Intermediate and Grammar grades, a broader purpose is served by the use of these figures through their utilization in the ground plan of ornament.

Geometry a
structural
feature in
ornament.

An enclosing form, actual or implied, a plan, and some mode of arrangement, are essential in all Decorative Design. A design without these features cannot be conceived. These three essentials are all geometric (the words form, plan, arrangement, all imply geometry), and they pertain to the structure of a design.

Order, symmetry, and proportion, which are all geometric, are necessities in good design. These also pertain to the structure of a design.

The need, then, for recognizing geometry as a structural feature in good design is obvious.

The circle, square, oblong, hexagon, rhomboid, spiral, etc., are made the foundation of design for borders, surfaces, etc., and are clothed with elements from plant growth, or from historic ornament (Figs. 9, 10), thus making a full design.



Fig. 9.

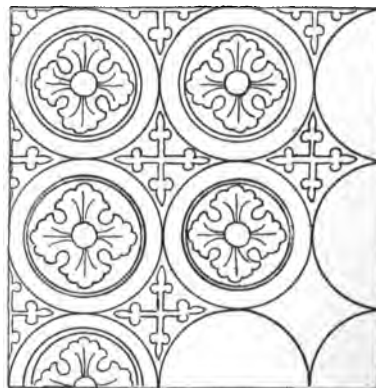
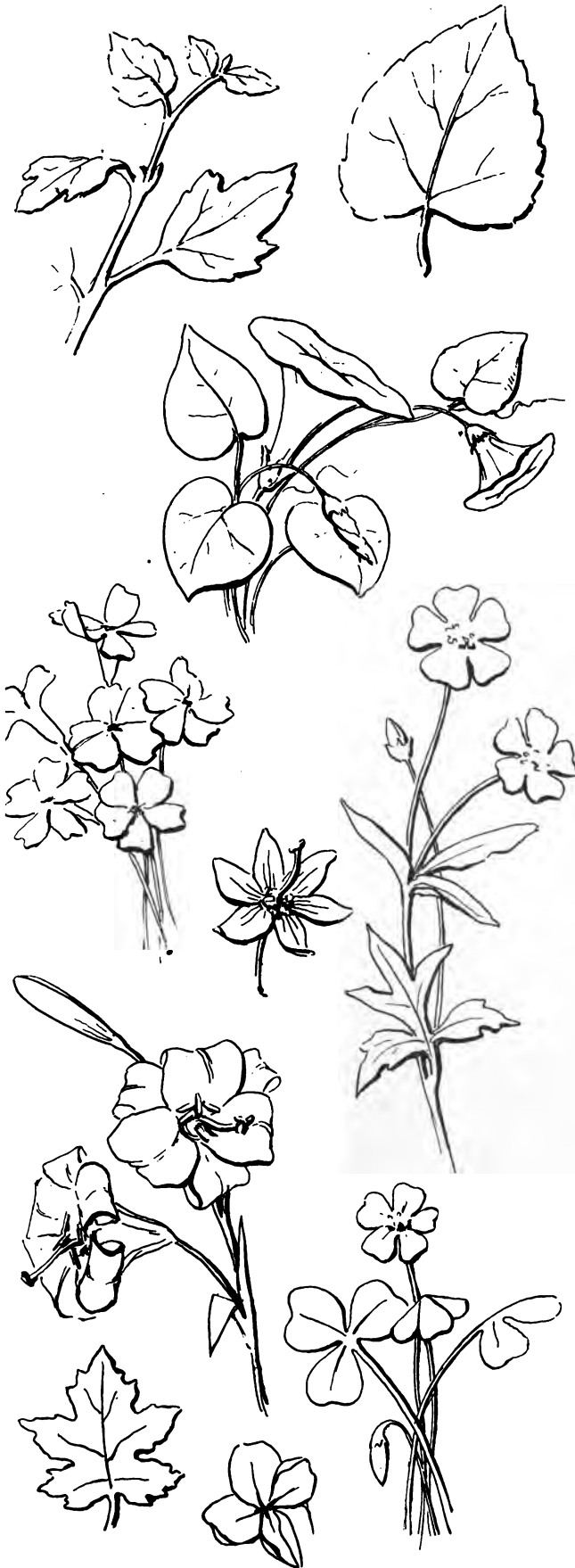
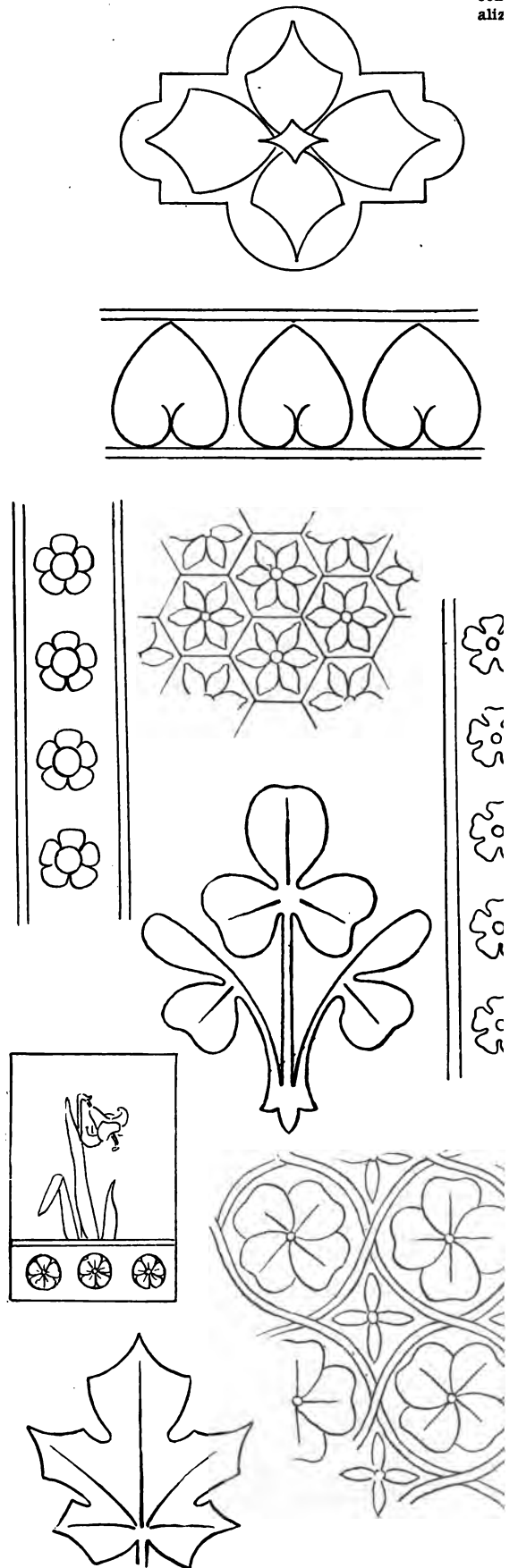


Fig. 10.

This work of laying out the geometric plan for ornament involves the use of the instrumental drawing in the higher work in Construction.



Natural Forms. (Fig. 11.)



Conventionalized. (Fig. 12.)

Decorative Design.

Decorative Design is the ultimate application of the study of types of beauty in Historic Ornament, of conventionalization of natural forms, of geometric figures, and principles of decorative arrangement in the composition of new decorative arrangements.

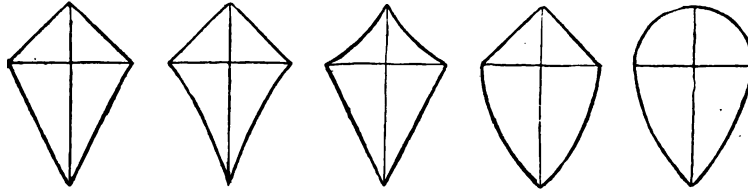


Fig. 13.

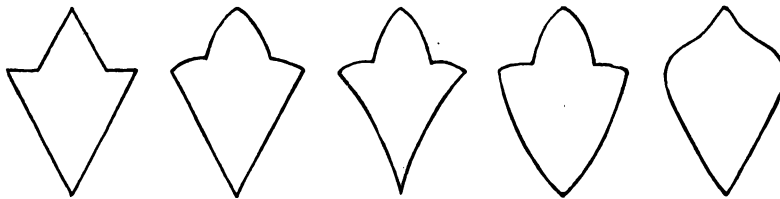


Fig. 14.

Modification of Figures.

The work in this feature of Decoration begins with the modification of figures (Figs. 13, 14), and the making of simple rosettes from conventionalized plant forms

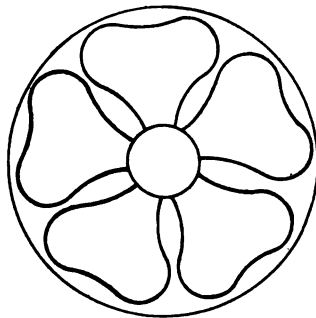


Fig. 15.

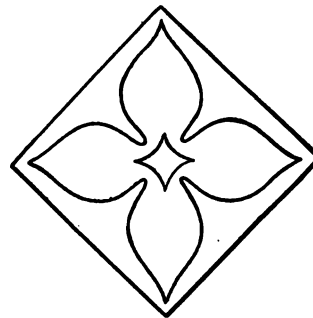


Fig. 16.

Rosettes.

(Figs. 15, 16), and goes on to the designing of borders, surface patterns, panels, etc. (Figs. 17, 18).

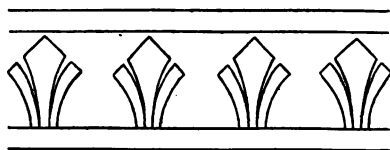


Fig. 17.

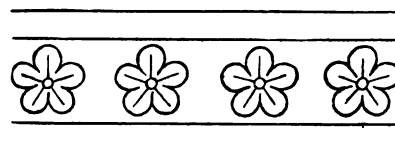


Fig. 18.

Through all stages of the pupil's work in Decorative Design the element of Fitness to Purpose is made strong. Particularly in the higher Grammar grades this element is given prominence, and its full recognition leads to a certain degree of specialization of the pupil's work, *i.e.* as to flat ornament and ornament in relief, and the means and methods of expression appropriate to each. **Fitness to purpose.**

While these features present no insuperable difficulties to the teachers when properly illustrated, it will be evident that the teachers cannot present these features intelligently to pupils unless they also are enabled to accompany their instruction with much illustration of principles by good examples. **Teachers need helps.**

The means of expression used by the pupil in his study of Decorative Design are :—

Freehand Drawing.
Instrumental Drawing.
The Use of Color.
Clay Modeling.
Wood Carving.

Means of expression in Decorative Design.

The study of Decoration has to do with two kinds of ornament, which are termed **Flat Ornament** and **Relief Ornament**.

Flat Ornament deals with the decoration of flat surfaces, textiles, etc., and, outside of the fundamental principles of Design, the chief points to be considered in its expression are Drawing and Color. Under present school-room conditions this division of ornamental art is the one that can be pursued to the greatest extent in the schools. **Flat Ornament.**

Relief Ornament deals with the treatment of such decorative forms as are produced by cutting, carving, etc., in which the chief features are modeling and light and shade effects. This kind of ornament is more nearly allied to pictorial art than are the other lines of decoration, both in its treatment and in its general application in architecture. **Relief Ornament.**

Drawing is the pupil's chief means of expression in his study of Decoration. In Intermediate and lower Grammar grades the drawing is altogether freehand, because the emphasis of the instruction is put so much more strongly on the acquirement of ideas of beauty, and the cultivation of taste for beauty, than on technicalities of drawing. In the fourth Grammar year, *i.e.* in the sixth year of school, the pupil is so far advanced in knowledge and experience as to be able to be held up to stricter standards of execution, and is, therefore, provided with such instruments (ruler and compasses) as will in certain kinds of exercises enable him to produce better technical results. From the beginning of the sixth year through the remainder of the Grammar Course, freehand and instrumental drawing are both used, each in the place where it will best serve the purpose of the exercise in question. The work of the pupils in the highest Grammar grades includes the use of pen and ink at the option of the Supervisor. **Drawing as a means of expression in Decoration.**

Color. Besides freehand and instrumental Drawing, the pupil uses Color as a means of expression in his study of Decoration. **Color as a means of expression in Decoration.**

Such use of Color necessitates some degree of instruction in the subject of Color

Color as a means of expression in Decoration.

considered by itself. Condensed and simple suggestions to teachers, provided in the printed Manuals, make brief, incidental instruction in Color practicable in connection with the regular lessons in Decoration.¹

The pupil's expression in Color is optionally the handling of water colors, or of colored papers, or of both, at the discretion of the Supervisor.

The means of expression used by the pupil in the rendering of relief ornament, both historic and original, are Freehand Drawing, Clay Modeling, and where practicable, Wood Carving. These lines of work, wherever the Prang Course is followed, are conditioned by the direction of the work and by local considerations.

RELATION OF THE WORK IN DECORATION TO OTHER STUDIES.

Relation of Decoration to Science Studies.

The pupil's work in Decoration has close relation to other branches of school work.² It is associated with Botany and Zoology through the study of beauty in natural forms for purposes of ornament.

Relation of Decoration to Manual Training.

It is related in the most practical way to Manual Training, its cultivation of the pupil's judgment and taste being of direct value in that line of work, especially in inspiring the modeling, wood working, and sewing, with a genuine æsthetic element, where a decorative design has often to be either reproduced or originated.

Its relation to other studies.

It is related in an especially helpful way to the study of Geography, History, and Literature, in that the examples of historic ornament presented to the pupil are so intimately associated with historic peoples, places, and times.

In the higher grades where more and more attention is paid to the study of Decoration as a means of general cultivation, the pupil's work in History and Literature is especially strengthened and broadened by the Art study carried on in the same grades, since this Art study is so conducted as to lead the pupil to a much clearer and more vivid conception of the social ideals, aims, and progress of the nations and eras of which he is studying in History and Literature Classes.

In all grades, but especially in the higher grades, it is a distinct aim of the instruction in Decoration to lead pupils to so appreciate historic examples of good ornament that they may recognize and understand these when reproduced in buildings, furniture, textiles, and ornaments in their own every-day environment.

The work of Grammar grades preparatory for High Schools.

The work here indicated in the various features of Decoration, for Intermediate and Grammar grades, prepares pupils thoroughly for the advanced study of Decoration, as such study is conducted in High Schools and Technical Schools.

The educational advantage of Decorative Study.

The work of the Prang Course in the subject of Decoration is of exceeding value in the educational training of the child, in that it brings so strongly into play in connection with his observation, his æsthetic power or sense of beauty. Aiding as it does the pupil's mental growth, and his growth in creative power, it becomes an effective instrument in securing the highest ends of all education.

¹ Suggestions for Instruction in Color, a manual for teachers, published by the Prang Educational Company, outlines a full course of lessons for the various grades, and gives abundant helps in regard to the methods best fitted to the work.

² See Prang's Complete Course Manual, Part I., pp. 43-50, 57, 58; Part II., pp. 59, 60, 123-126; Part III., pp. 66, 87, etc.

PHOTOGRAPHS OF TYPICAL WORK FOR INTERMEDIATE AND GRAMMAR GRADES.

The accompanying photographs of typical work from the Third to the Eighth Years, inclusive, illustrate the various features in **Decoration** here covered.

A row of mounts showing the application of the Decorative study in needlework, etc., is shown just above the line of class exercises in Decoration.

The element of Color, though strong in the exhibit itself, cannot, of course, be intelligently presented in these photographs. It will, however, be clear to the inspector of the photographs, in which exercises Color has been used.

Particular attention is invited to the great number of forms of beauty that are presented through the grades. An examination of the photographs shows, better than can be shown in any other way, the æsthetic influence that surrounds the children throughout the Grammar period.

CONCLUSION.

The Prang Course as presented in the following pages is not a theoretical or experimental scheme, nor is it the embodiment of one, two, or three persons' ideas of Art Education. Rather is it the outgrowth of the Art Educational movement which began in Massachusetts over twenty years ago, and it has been developed out of the wide experience in dealing with the subject of Art in the schools, under the direction and guidance of a number of the ablest art instructors engaged in public school work.

Reviewing the Prang Course as a whole, it will be seen that it presents Art Instruction not as a specialty in education and distinct from other branches, but as a subject which, while developing the æsthetic powers of the child, has broad practical relations to other branches of education.

It will be noted that the Course in its development through the several grades, unfolds educationally along three lines:—

The cultivation of the child's æsthetic nature through the study of types of beauty in Nature and in Art, and the development of power to express ideas of beauty through creative self-activity, thus bringing him into intelligent sympathy with the Art creations of mankind.

The direct alliance of this æsthetic training with the pupil's general development, both through his growth in observation and thought involved in that training, and through the practical utilization of his skill in freehand drawing as a means of graphic expression in other studies.

The direct alliance of this æsthetic training with the pupil's industrial development, through his growing power and refinement in creative work involved in that training, and through the practical utilization of his form knowledge, æsthetic taste, and creative powers, in Manual Training work.

Through this three-fold development the Prang Course brings the best spirit, aims, and methods of the Kindergarten up into the Primary and Intermediate grades, becoming a strong ally of the Kindergarten itself. The course also, through the same three-fold development, brings elementary Manual Training directly into the Primary grades and becomes a strong ally of Manual Training in all the grades above the Primary.

In the arrangement of the instruction for public schools the Prang Course has certain distinctive features.

First.—The classification of the instruction in Intermediate and Grammar grades under three subject divisions, Construction, Representation, and Decoration, aids not only in giving clearness to the instruction, but also in giving the work broad and practical application in daily life.

Second.—These subjects are not indiscriminately presented. Each is given six weeks' study each half-year. By this arrangement the three subjects are carried along

without too great intervals between them. The pupil does not, by exclusive dwelling upon one single line of work throughout a half-year, lose his grasp of the other subjects.

Third.—The instruction throughout has unity. The exercises in each subject have been carefully considered, not only as to their intrinsic educational value, and to their worth in helping develop the particular subject in which they appear, but also with regard to their relation to the Course as a whole.

Fourth.—The Prang Course is not so rigidly prescriptive of details as to preclude individuality in the instruction. In each subject division frequent opportunity is given for the display of individuality on the part of director or teacher, in optional exercises and in the choice of particular objects to illustrate given principles. The individuality of the pupils and the breadth and character of the instruction are manifested most distinctly in the creative work of the pupils in

Constructive Design,
Representative (or Pictorial) Design,
Decorative Design.

It is in these three features of the Course that the pupil most distinctly displays his individual power and the influence of his training. *It is here that the individuality in the direction of the work and in the instruction should be looked for mainly.*

Fifth.—The principles and methods of the Prang Course are clearly interpreted to teachers in printed manuals provided for the various grades. These manuals so present the work to teachers that they are enabled to see not merely what exercises they are required to conduct, but also to become acquainted with thoroughly good educational methods of conducting them, and to understand the educational and technical purposes of each exercise. The manuals are great repositories of Art ideas and methods of teaching for the teachers.

Pupils are provided with models for individual use and class use, and also with text-books (Drawing-books) for individual use.

These text-books, while giving ample room for independent industrial work from objects, also contain good examples of work along the various lines followed by the pupil, in order that he may be helped to grow in mind and in technical skill, not only through his own observation of objects, and by his own manner of expressing his ideas, but also through studying the observations of others as well as effective ways of expressing such observations.

A careful examination of the Manuals and Drawing-books, in connection with the accompanying photographs of typical work shows the gradual unfolding of the Course as it develops from grade to grade.

In brief, the Prang Course presents in its Manuals for teachers, and its models and text-books for pupils, a course of Art Instruction developed out of wide practical experience, which stands single and alone among systems or courses of Art Instruction, in that it aims to develop the Art Idea in the minds of pupils through their own self-activity in observation, thought, and expression, and to relate the Art Idea, or the love and the creation of the beautiful, to education and to practical life.

EUROPEAN OPINIONS IN REGARD TO THE PRANG COURSE.

WHILE the educational opinion of this country in regard to the Prang Course is very clearly shown by the wide adoption of the Course in the leading cities, its commendation by European experts is none the less emphatic and significant.

No effort whatever has been made to propagate a knowledge of the Prang Course in Europe, and yet prominent European educators and professional experts who, in their educational investigations, have been led to examine the Prang Course, commend it in no hesitating way. From these commendations the following are selected: one from France, one from Switzerland, one from Germany, and one from Austria.

From France. — Professor A. Keller, an Officer of Public Instruction and a Professor in the Normal School at Auteuil, in an article in the *Revue Pratique de l'enseignement des Beaux-Arts* entitled "Drawing in America according to the Prang Method," gives a very full description of the fundamental principles of this method. In the course of his article, in speaking of a general plan recently presented in Paris for the instruction of children in drawing, he says: "Unfortunately it comes a little late, for America has been in advance of us for a long time." Coming to the Prang Method, he says: —

"First the Walter Smith method was used; this led to the development of the Prang Method, the results of which are extraordinary, as the Exposition in Chicago will surely show. We wish to be the first to call attention to this new development. . . . The greatest merit of this method is the bringing into play the natural aptitudes of the child, — aptitudes that methods based upon geometry neglect, or rather destroy. . . . It is absolutely audacious, for contrary to the old methods it begins with the study of solid forms, from which the child then learns surface, then lines; whereas formerly the first exercises began with lines, then surfaces, and last the solids.

"Here is presented the same old question that comes in teaching grammar. Should it be taught at the same time as reading? In this method of Drawing the reply is: Theory is a heavy burden until the child knows how to read form, while for maturer minds capable of reasoning, theory is necessary. . . . This method introduces Color as well as Form and Drawing, and neglects nothing that will interest the child and develop his visual and tactile faculties as well as his intelligence. It is not rigidly prescriptive in its details. It allies itself with Manual Training. Its features are discussed and developed at conferences of teachers, especially called to consider it, and it is universally adopted in America. This is sufficient to give an idea of its importance. It is to be hoped that this method may be tried in France, for it would do away with the too numerous methods now in use, and would render a real service to masters who certainly are not lacking in zeal, but who have at their disposal only imperfect means."

From Switzerland. — Dr. Arnold Dodel, Professor of Botany in the University of Zurich, Switzerland, recently contributed a lengthy article on the Prang Course to the *Pædagogium*, a leading educational journal at Leipsic. After stating his knowledge of Drawing, and telling how he happened to hear of the Prang Course, he says : —

“I at once ordered the Prang materials to be sent to me, that I might understand the methods by personal study. Having now done so, I am ready to declare that the United States may congratulate themselves upon having created and put in practice in their schools a work of such importance. I have no doubt that this is a great pedagogical achievement of invaluable benefit in possible results, though its educational usefulness can perhaps only be fully appreciated by future generations. A branch of culture heretofore neglected has, at a stroke, been firmly established in the line of natural, methodical progress, and must prove one of the most powerful levers known in the history of educational methods.

“If we consider the Prang Course as a whole, and compare it with corresponding methods for teaching Drawing in elementary schools in Europe, the great superiority of the Prang Course cannot escape us. It is, in fact, a step in practical pedagogy surpassing anything which has been done in this direction in Europe.”

From Germany. — The following is an extract from a letter received recently from Herr Bosch, a prominent instructor in Drawing in the *Gymnasium Reale Schule* at Ravensburg, in Wurtemberg : —

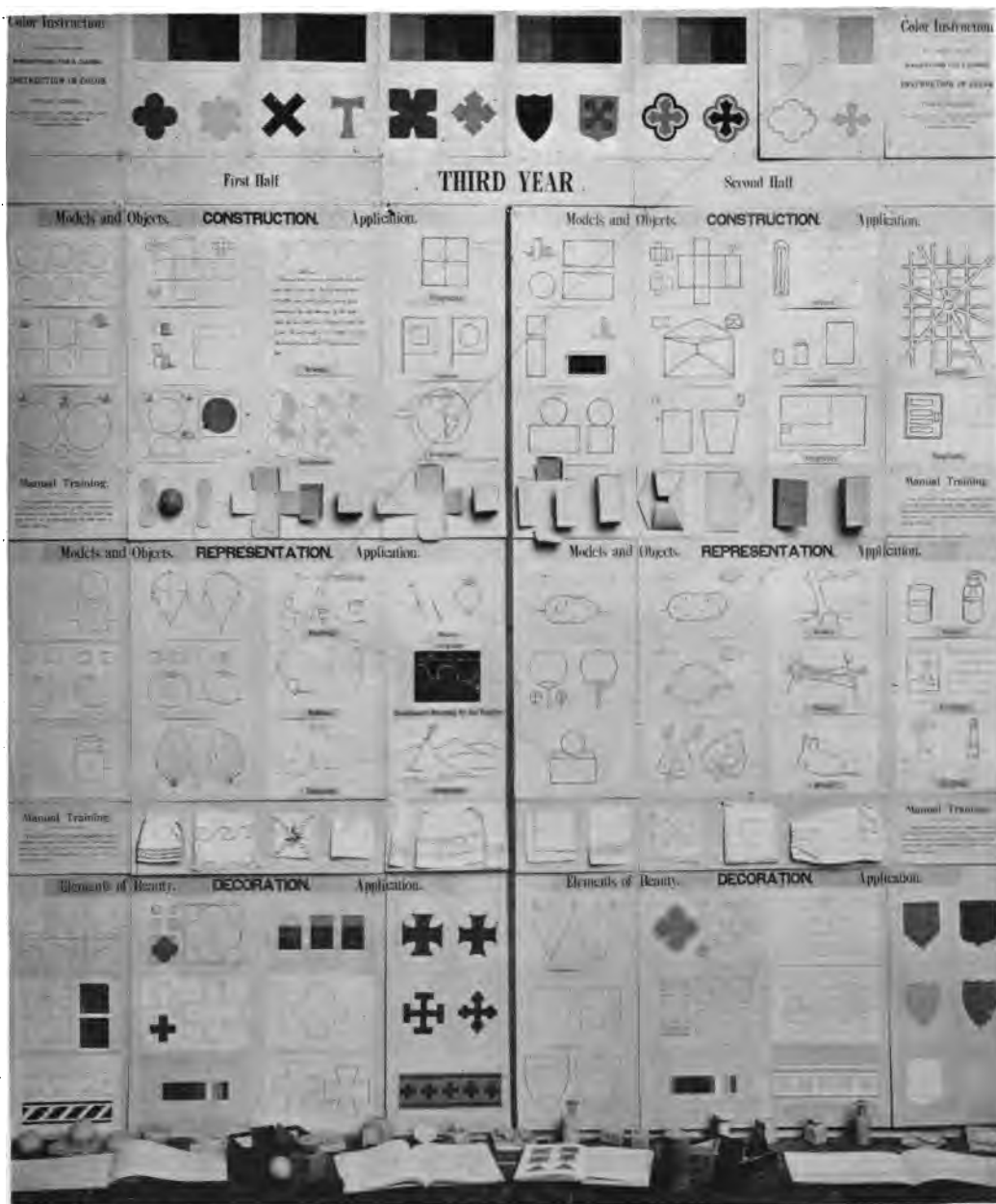
“I consider the Prang Method one of the greatest advances pedagogical science has ever made. I believe that in future times the history of pedagogical science will mention Prang's Form Study and Drawing together with the works of Pestalozzi and Froebel, for its leading ideas are the same that the genius of these men has developed. The Prang Course is, in fact, a continuation and a development of what these men have prepared and commenced. Prang's method avails itself most sagaciously of the psychological and physiological conditions of mankind, especially of children, and therefore are its efforts sure of success.

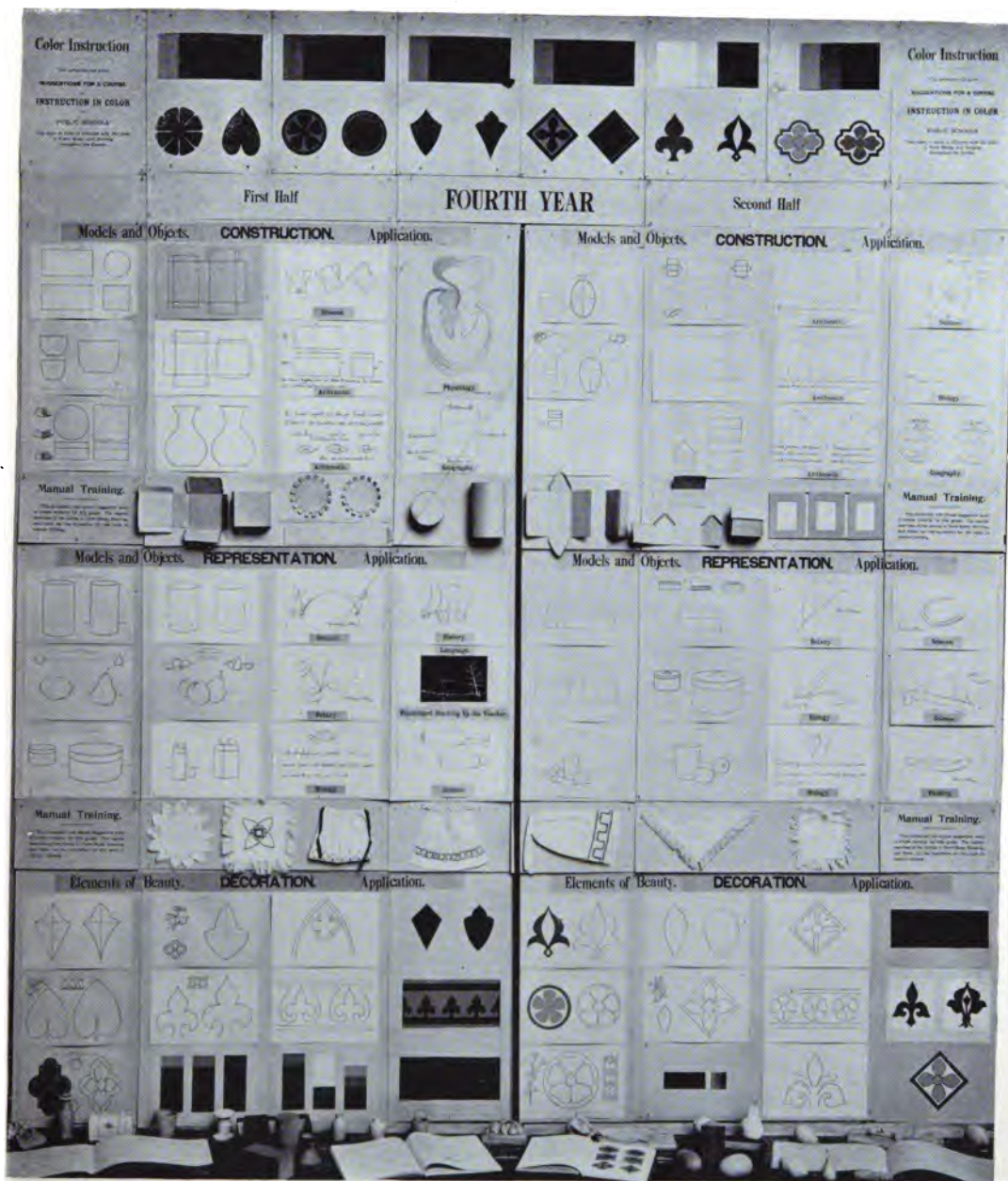
“My greatest desire is to study your method in America, and to become thus able to make it better known here and work for its introduction. The expense of doing so is, however, by far too great for me. I shall nevertheless do my best as far as I am able to make its true value and importance known here. Therefore I rejoice at the important development which this way of teaching has obtained, thanks to your endeavors.”

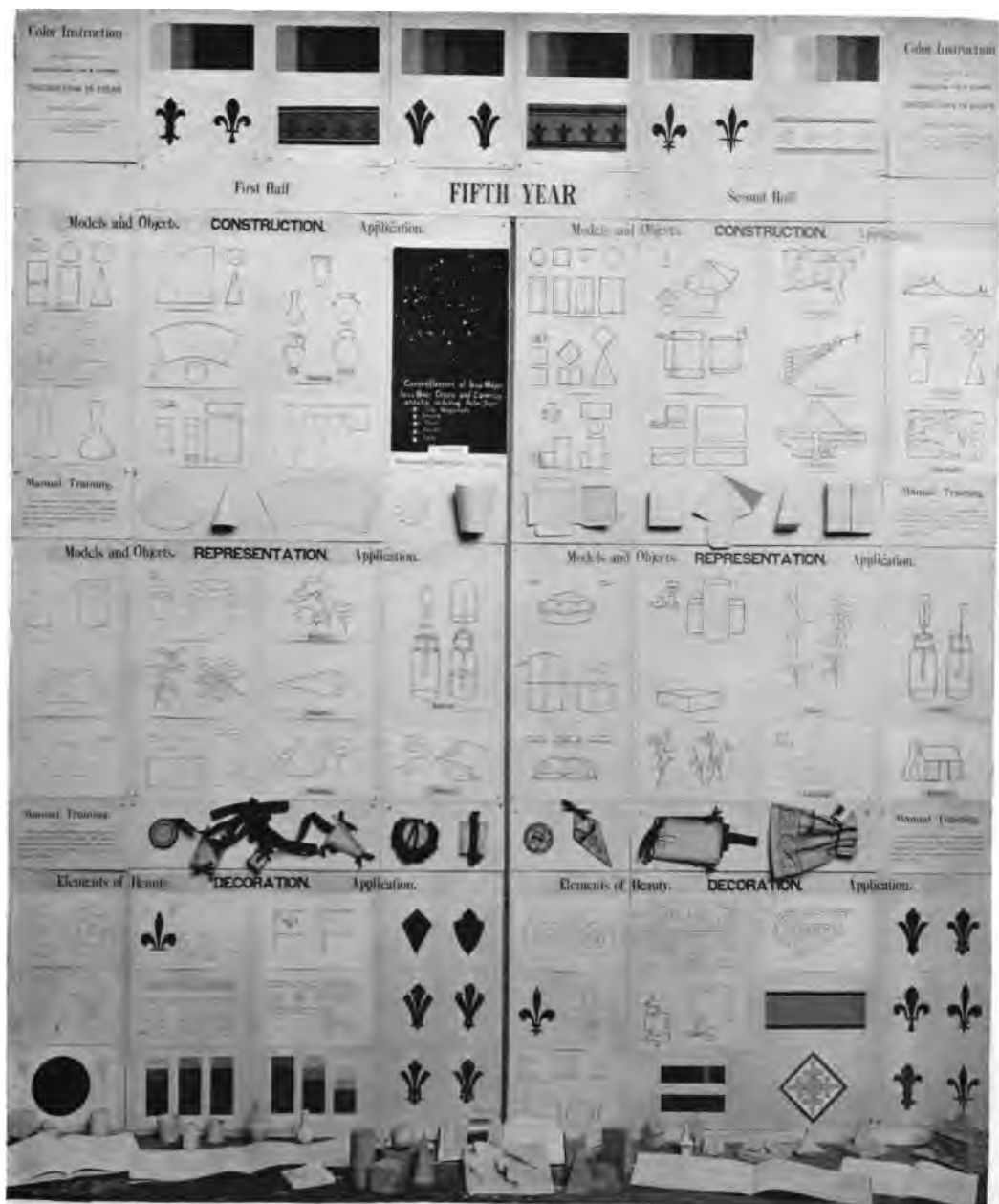
From Austria. — Professor Hermann Lukas of Salzburg, Austria, Supervisor of Drawing in all the secondary schools of the western provinces of Austria, in a recent letter says : —

“Your publications on Form and Drawing have excited my delight and fullest approbation, because they show me that the ideal of a rational instruction in elementary Drawing, which it has been my endeavor to attain, has already been realized by you.

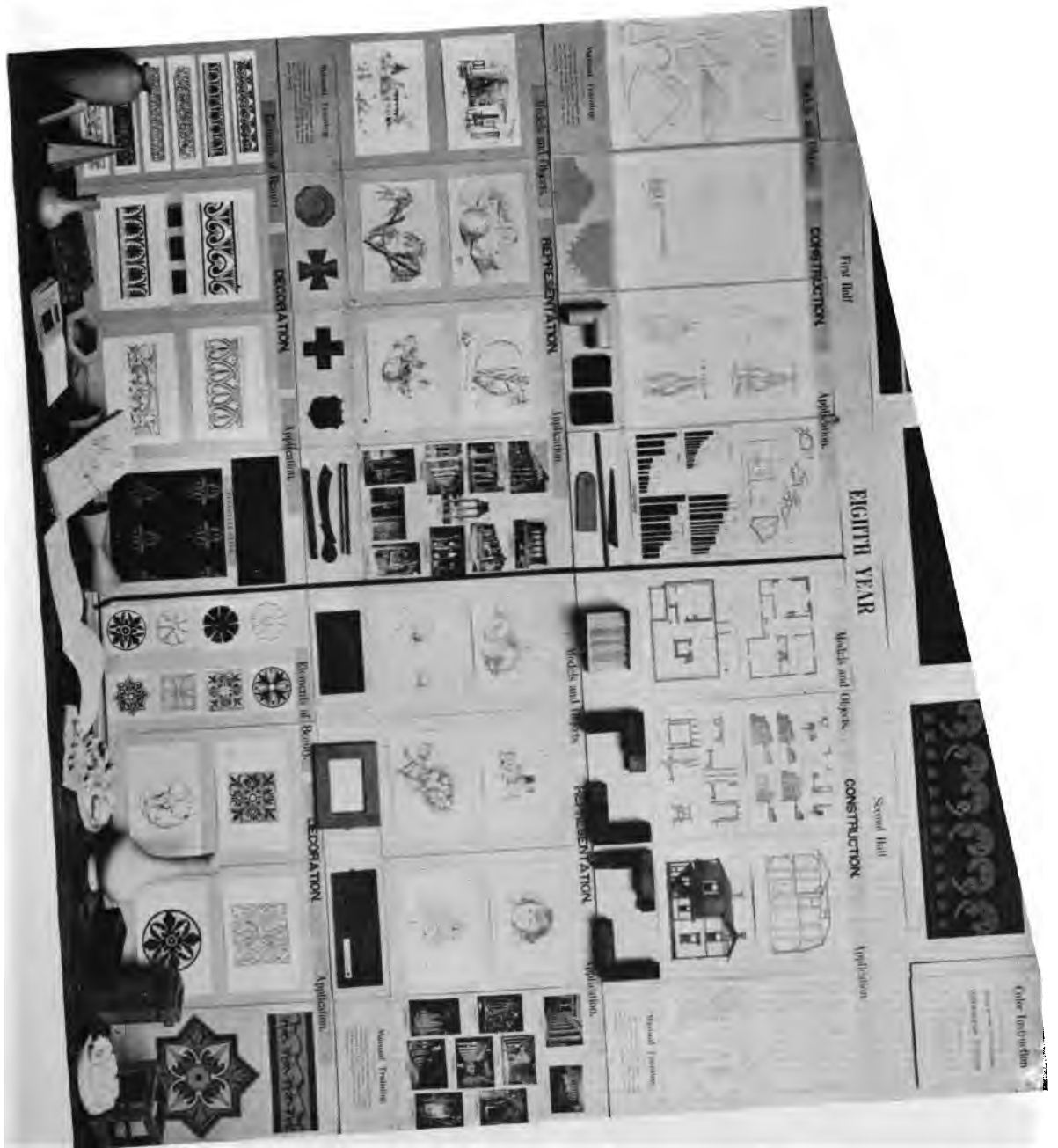
"If my financial circumstances permitted, I should forthwith sail for Boston to make myself practically acquainted with the working of your original method. As, however, this is out of the question, I take the liberty of asking you to favor me with an answer to a few inquiries. . . . Is there a German translation of the Prang Educational Company's publications? If there is, I request you to send me a copy. If no such translation is published, I request your kind permission to translate the same into German, to suit the requirements of our primary system. . . . The desire of extending to the primary schools of Germany and Austria, in which the instruction in Drawing is most miserably given, the benefits of your excellent method, which has obtained already such beneficial results in the United States as regards the advancement of Art, lets me hope that my request will be granted."











THE ADOPTION OF THE PRANG COURSE IN ART EDUCATION IN THE PUBLIC SCHOOLS OF THE UNITED STATES.



THE Prang Course has been adopted in the following important cities and towns, besides many smaller cities and towns not here mentioned. It is being worked out in each so far as existing conditions admit.

In many of the cities the instruction is in the hands of experienced Directors, who are working in hearty accord with the Authors of the Course to broaden its scope and to perfect its details. It is through this wide adoption and through the valuable assistance received from the many Directors of the work in the schools that the Authors of the Course are enabled to maintain its practical character and to keep the instruction in touch with the progressive educational development of the times.

New Hampshire.

Concord.
Great Falls.
Keene.
Manchester.
Nashua.

Vermont.

Brattleboro.
Burlington.
Bellows Falls.
Bennington.
Montpelier.

Massachusetts.

Brockton.
Cambridge.
Dedham.
Fall River.
Fitchburg.
Gloucester.
Haverhill.
Holyoke.
Lowell.
Malden.
New Bedford.
Salem.
Somerville.
Taunton.
Waltham.
Worcester.

Rhode Island.

Bristol.
Newport.
Westerly.
Woonsocket.

Connecticut.

New Haven.
New London.
Waterbury.

New York.

Auburn.
Binghamton.
Cohoes.
Corning.
Cortland.
Hornellsville.
Hudson.
Ithaca.
Jamestown.
Kingston.
Lockport.
Newburgh.
Ogdensburg.
Poughkeepsie.
Syracuse.
Utica.
Watertown.

New Jersey.

East Orange.
Elizabeth.
Long Branch.
Morristown.
Newark.
Orange.
Trenton.

Pennsylvania.

Allegheny.
Altoona.
Beaver Falls.

Chester.

Harrisburg.
Hazleton.
Norristown.
Scranton.
Wilkesbarre.

Delaware.

Wilmington.

Maryland.

Baltimore.

District of Columbia.

Washington.

Ohio.

Columbus.
Hamilton.
Toledo.
Urbana.

Indiana.

Indianapolis.

Illinois.

Aurora.
Bloomington.
Chicago.
Moline.
Quincy.
Rockford.
Rock Island.
Springfield.

Tennessee.

Chattanooga.

Michigan.

Adrian.
Battle Creek.
Bay City.
Detroit.
East Saginaw.
Grand Rapids.
Jackson.
Muskegon.
Saginaw.

Minnesota.

Duluth.
St. Paul.
Winona.

Iowa.

Burlington.
Davenport.
Des Moines.
Marshalltown.
Ottumwa.
Sioux City.

Missouri.

Hannibal.
St. Joseph.
St. Louis.

Wisconsin.

Appleton.
Lacrosse.
Milwaukee.
Whitewater.

SCHEDULE OF THE PLAN OF INSTRUCTION IN THE PRANG COURSE.

This plan is shown in four diagrams, which give the sequential steps in the work. It will be seen that the work throughout is based upon types of form and color, and that it is continually progressive. Its method is, as shown in the preceding pages, that of self-activity on the part of the child, ideas of typical form and principles of technique being developed through his own observation and study of real things.

The work of the first two years is shown in one diagram. The work of the third to the eighth years is shown under the three subject divisions of Construction, Representation, Decoration.

FORM STUDY AND DRAWING IN THE FIRST TWO PRIMARY YEARS.

Models Studied First as Wholes.

	Type-forms.	Facts.	Appearance.	Arrangements.	Manual Training.	Color.
FIRST YEAR.	Sphere, cube, cylinder, hemisphere, square prism, right-angled triangular prism.	Faces. Patterns of surfaces. Terms of location, position, direction.	Pictures of the type-forms and of objects like them. Fruit, boxes, jars, etc.	Geometric figures. Simple historic ornament, star, quatrefoil, fret, zigzag. Borders. Original arrangements.	Modeling. Paper folding. Tablet and stick-laying. Paper cutting and pasting. Making in paper.	Choice, — relations. Recognition. Names. Ideal unit. Six leading colors. Borders, etc., in one tone.
SECOND YEAR.	Ellipsoid, ovoid, equilateral triangular prism, cone, pyramid, vase-form.	Faces. Patterns of surfaces. Terms of relation and proportion.	Pictures of the type-forms and of objects like them. Fruit, leaves, flowers.	Geometric figures. Simple historic ornament, trefoil, etc. Arrangements around a center.	Modeling. Domestic folding. Tablet and stick-laying. Paper cutting and pasting. Making in paper.	Tones, tints. Six leading colors and their tints. Scales. Borders, rosettes in one or two tones.

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	Models and Objects.	Patterns.	View and Working Drawings.	Drawing.	Constructive Design.	Manual Training.
THIRD YEAR.	Sphere, hemisphere, cube, cylinder, square prism. Boxes.	Rectangular models and objects.	Models facing vertically; horizontal. Visible outlines and edges. Three Views.	Visible outlines and edges. Working lines. Drawing: freehand.	Rectangular objects. Envelopes. Boxes. Pleasing Proportion.	Making in card-board: Rectangular objects.
FOURTH YEAR.	Ellipsoid, ovoid, and equilateral triangular prism. Vase forms.	Rectangular and triangular models and objects.	Models vertical and horizontal. Oblique faces. Foreshortening.	Visible outlines and edges. Working lines. Drawing: freehand.	Cylindric objects. Tumblers. Bowls. Pleasing Proportion.	Making in card-board: Cylindric, rectangular, and triangular objects.
FIFTH YEAR.	Cone, pyramid, plinth; conic and rectangular objects.	Conic and pyramidal models and objects.	Models facing. Revolution on one axis. Turned at 45°.	Visible outlines and edges. Center lines. Dimension lines. Drawing: freehand.	Conic and pyramidal objects. Cups, etc. Card-basket. Fitness to purpose.	Making in card-board: Conic and pyramidal objects.
SIXTH YEAR.	Hexagonal prism. Hollow cylinder. Tool handles. Framing.	Hexagonal objects. Truncated, conic, and pyramidal objects.	Revolution on one axis. Invisible outlines and edges. Parallel sections.	Invisible lines. Geometric problems. Drawing to scale. Drawing: freehand and instrumental.	Reversed curves in profile. Vase forms. Handles. Beauty in form and outline.	Making in card-board: Hexagonal objects. Light wood-work.
SEVENTH YEAR.	Cube, block. Bracket. Pocket-book. Pulley. Clothes-hook, etc.	Cuneiform objects. Models cut obliquely.	Models turned at angles other than 45°. Oblique sections.	Invisible lines. Geometric problems. Drawing to scale. Drawing: freehand and instrumental.	Profiles and sections. Bosses. Moldings. Beauty in form and outline.	Making in wood. Special work.
EIGHTH YEAR.	Combinations of two solids. Intersections. Details of machines and building construction.	Developments from intersections.	Revolution on two axes. Elementary machine construction. Building construction.	Standard sections, lines, and conventions. Drawing: freehand and instrumental.	Material. Purpose. Beauty.	Making in wood. Special work.

REPRESENTATION.

	Models and Objects.	Natural Forms.	Principles.	Composition.	Rendering.	Drawing.
THIRD YEAR.	Sphere, hemisphere, cube, cylinder, square prism. Objects based on them.	Fruit, vegetables. Leaves.	Appearance of objects as wholes.	Grouping of two models. Pleasing appearance.	Blocking in. Soft gray lines.	Freehand.
FOURTH YEAR.	Cylinder. Cylindric objects. Rectangular objects, books, etc.	Fruit, leaves, flowers.	Foreshortening of horizontal faces. Convergence of lines: one vanishing point.	Grouping of fruit and objects. Selection. Arrangement.	Varying lines to express texture.	Freehand.
FIFTH YEAR.	Cube, cone. Conic objects. Rectangular objects turned at 45°.	Leaves. Branches.	Concentric circles. Two vanishing points equally distant. Convergence of lines. Foreshortening.	Grouping of models and objects. Arrangement. Harmony. Unity.	Varying lines to express distance.	Freehand.
SIXTH YEAR.	Cone, and conic objects. Rectangular objects turned at angles other than 45°.	Clusters of leaves. Branches.	Two vanishing points unequally distant. Convergence. Foreshortening.	Grouping of models and objects. Arrangement. Harmony. Unity.	Varying lines to express light and shade effects.	Freehand and instrumental.
SEVENTH YEAR.	Triangular objects. Dormer windows. Vases. Outdoor scenes.	Plants.	Indoor and outdoor effects. Values.	Grouping of models and objects. Selection in indoor and outdoor effects.	Light, shade, and shadows.	Freehand and instrumental.
EIGHTH YEAR.	Interiors. Outdoor scenes. Towers, etc.	Characteristics of foliage.	Landscape drawings. Storiation.	Selection. Arrangement. Harmony. Repose.	Pencil, pen and ink sketching.	Freehand and instrumental.

DECORATION.

	Historic.	Plant Forms.	Principles.	Original.	Color.	Drawing.
THIRD YEAR.	Figures of universal use. Quatrefoil, cross, shield, etc.	Leaves and conventionalization.	Symmetry. Repetition. Stability.	Arrangements of units in borders and rosettes.	Color unit. Six intermediate colors, and two tints of each. Scaling of tints.	Freehand.
FOURTH YEAR.	Beautiful units. Saracenic.	Leaves and flowers, and conventionalization.	Geometric structure. Adaptation to space. Contrast.	Modification of units in outline. Rosettes.	Six leading colors, two tints, and two shades of each. Scaling of hues.	Freehand.
FIFTH YEAR.	Beautiful units. Gothic.	Growth of leaves and flowers, and conventionalization.	Subordination. Fitness to purpose. Rhythm. Balance.	Modification of units by division. Radiation. Proportional parts.	Six intermediate colors, two tints, and two shades of each. Scaling of tones.	Freehand.
SIXTH YEAR.	Principal types of Egyptian style and of Greek style.	Foliage. Leading lines of growth, and conventionalization.	Breadth. Proportion. Distribution.	Borders. Surface coverings.	Seven grays, two tints, and two shades of each. Scaling of hues and tones.	Freehand and instru- mental.
SEVENTH YEAR.	Principal types of Roman, Romanesque, and Byzantine, Saracenic, Gothic styles.	Plants. Character in growth, and conventionalization.	Subtlety. Grace. Repose.	Bilateral design. Panels.	Combinations of intermediates and grays. Color contrasts.	Freehand and instru- mental.
EIGHTH YEAR.	Comparative study of historic styles.	Flowers and foliage, and conventionalization.	Harmony. Unity.	Material. Purpose.	Polychromatic study. Color harmony.	Freehand and instru- mental.

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